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MUSIC & DRAMA

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LEONORA CORONA

The Gifted American Soprano Is Now Concluding Her Fifth Season as a Leading Member of the Metropolitan Opera Company, Received with Favor in Many Stellar Roles, and Has Appeared in a Successful New York Recital This Winter

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A YEAR

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1451 Broadway, New York

Edited by A. WALTER KRAMER

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OPERA ASSURED; CRAVATH APPROVES RADIO CITY PLANS

Subscriptions at Reduced Rates Invited for Sixteen Weeks' Season in Old House as Personnel Accepts 25 Per Cent Reduction—Metropolitan Chairman Says Experts of Company Cooperated with Rockefeller Architects in Devising Plans for New Structure—Board Quoted as Believing It Would Be "Admirable Home for Opera"

DEFINITE assurance that there will be a season of opera at the Metropolitan next season on a basis of sixteen weeks at a reduced admission charge was followed by the first announcement that the Metropolitan Opera is favorably considering the project for a new opera house in the Rockefeller Centre, popularly known as "Radio City." This announcement was contained in a statement issued by Paul D. Cravath, chairman of the board of directors, on April 18, in which he said that the Metropolitan has cooperated through its experts with the architects who designed the new opera house for the Rockefeller Centre, plans for which were filed recently. The opera board of directors has taken no action on the plan for a transference of the company to Radio City, Mr. Cravath made clear, and therefore it could not be said definitely that any such removal would take place. Nevertheless, the chairman's statement was generally interpreted to lend support to surmises that the coming season will be one of the company's last in the old house.

A reasonable certainty that the Metropolitan will secure the needed fund to guarantee a season of four months next winter was expressed by Mr. Cravath, who said that pledges had been received that the various departments of the company would accept a reduction in salary of 25 per cent, and that if the public response in subscriptions equalled that of this year, the season will be assured.

Subscription Prices Lowered

Meanwhile, the opera company issued blanks inviting this year's patrons to renew their subscriptions on the basis of a sixteen weeks' series, to open on Nov. 21, at lowered prices, under the direction of Giulio Gatti-Casazza.

The price reductions will affect the orchestra, orchestra circle and dress circle and will put the scale, in general, back to that of ten years ago. Orchestra and orchestra circle seats, formerly priced at \$8.25 a performance, will cost \$7.15, including the tax. Dress circle seats will be reduced from \$4.58

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Active in Planning New Metropolitan Season



Giulio Gatti-Casazza, General Manager of the Metropolitan Opera, Under Whose Direction a Sixteen Weeks' Season Is Being Planned for Next Winter at a Slightly Reduced Subscription Rate



Paul D. Cravath, Chairman of the Board of Directors, and President of the New Metropolitan Opera Association, Who Has Expressed Approval of the Plans for a New Opera House in the Rockefeller Centre

Chicago Symphony Patrons Hear New "Self-Portrait" by Stock

CHICAGO, April 20—The first performance of a new composition by Frederick Stock, entitled "A Musical Self-Portrait," and Ossip Gabrilowitsch's appearance as soloist were features of the Chicago Symphony Concerts of April 14 and 15. The program:

Overture, "Portsmouth Point".....Walton
Symphony No. 4, in D Minor.....Schumann
"A Musical Self-Portrait".....Stock
(First Performance)
Concerto No. 2, in B Flat Major.....Brahms
Mr. Gabrilowitsch

Mr. Stock, in an interesting program note, explains his new work "as an inventory of my mental and psychic qualities." It is an attractive picture Mr. Stock has drawn of himself, and one of unflagging interest. The work is in effect a symphonic poem founded on four main themes, all of which are subjected to generous development. It is perhaps the most easily assimilable of all his compositions, and in the facture of its themes, the unstrained logic of their development, and above all in contrapuntal mastery and gorgeousness of orchestral coloring, reveals the modest conductor as a writer of striking powers.

The reaction of the audience was spontaneous, and when Mr. Stock returned to the stage he was greeted by a rising demonstration and a fanfare from the orchestra. The demonstration continued for several minutes, until the conductor was forced to make a speech of acknowledgment.

Gabrilowitsch Plays Brahms

Another ovation was tendered Mr. Gabrilowitsch for his masterly per-

formance of the great Brahms B Flat Concerto. Repeated recalls and cheers might have tempted some artists to play an encore, but the pianist fittingly declined to make any supplement to the monumental work. Mr. Stock's version of Schumann's fourth symphony was delightful. Success also attended the performance of Walton's "Portsmouth Point," a deserved revival of one of the worthiest novelties of recent seasons.

Novelty by Zemachson Heard

The program for the concerts of April 7 and 8, without soloist, was as follows:

Chorale and Fugue, in D Minor,
Op. 4.....Zemachson
(First Performance in Chicago)
Symphony No. 3, in B Minor ("Ilia
Mourometz").....Glière
Polka and Fugue from "Schwanda"
Weinberger
(First Performance at These Concerts)
"Emperor" Waltzes.....Johann Strauss

The Zemachson Chorale and Fugue met with a surprising response from the public, though thoroughly conservative in manner, and, in the fugue, obviously reminiscent of Bach's G Minor organ fugue. Glière's colossal "Ilia Mourometz" is a favorite with Chicago audiences, and a dazzling performance revealed all its striking pictorial and entertaining qualities. The "Schwanda" excerpts were well received. It was encouraging to note that the public was not afraid to express its approval of the charming "Emperor" Waltzes.

Mr. Gabrilowitsch was also soloist at the final Tuesday concert, on April 12. Mr. Stock conducted the following program:

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'GURRE-LIEDER' OF SCHÖNBERG GIVEN U. S. PREMIERE

Philadelphia Applauds Impressive First Hearing in This Country of Early Work by Austrian Modernist Under Baton of Stokowski — Philadelphia Orchestra Assisted by Princeton, Fortnightly and Mendelssohn Clubs and Soloists in Presentation of Cantata Based on Danish Legend—Score in Romantic Idiom Reveals Striking Beauty

By W. R. MURPHY

PHILADELPHIA, April 20.—Arnold Schönberg's "Gurre-Lieder," the latest of Leopold Stokowski's adventures into the unusual for American premieres of the Philadelphia Orchestra by way of climax for the season, was given at the Metropolitan Opera House here on April 8, 9 and 11. The work was broadcast on Friday afternoon, and was repeated in New York on Wednesday evening, April 20, at the Metropolitan Opera House.

The orchestra was assisted by the Princeton Glee Club, the Fortnightly Club and the Mendelssohn Club, conducted respectively by Alexander Russell, Henry Gordon Thunder and Bruce Carey. The soloists were Paul Althouse as Waldemar; Jeannette Vreeland as Tove; Rose Bampton as Waldaube; Abrasha Robofsky as the Bauer; Robert Betts as Klaus-Narr, and Benjamin de Loache as the Sprecher.

"Gurre-Lieder" ("The Songs of Gurre"), by the enormous enthusiasm it evoked, can be set down as one of the Philadelphia Orchestra's genuine triumphs. The early Schönberg work seemed to give unanimous pleasure because of its intrinsic importance, and the notable way in which orchestra, singers and conductor absolved themselves of their huge undertaking.

Huge Musical Force Used

In externals, this is a gigantesque work, recalling the dimensions of the many-voiced Bruckner and approaching the titanism of Mahler's "Symphony of One Thousand," which Mr. Stokowski gave here and in New York in 1916. The score calls for 123 orchestral players, three full-sized choral organizations and six soloists. A calculation by the eye numbered the singers on the stage as about 400.

From the aesthetic standpoint, this multitudinous array of forces is welded into a singularly congruous whole. There is a unified continuity of narrative and a solidarity of structure despite the vastness of architecture involving complex polyphony and com-

(Continued on page 4)

"Gurre-Lieder," Early Cantata by Schönberg, Has American Premiere

(Continued from page 3)

plicated, but always impressive and sometimes dazzling orchestration.

The libretto is a very good one for musical setting, a series of nineteen lyrics by the Danish poet, Jens Peter Jacobsen (1847-1885), a notable figure in his native literature. The actual text used is a German translation by Robert Franz Arnold. The Jacobsen song cycle tells the tragic tale of the star-crossed love of King Waldemar for the beautiful maiden Tove, whom he has ensconced in his castle at Gurre on the North Sea. His jealous queen, Helvig, whom he is forced to marry for state reasons, brings about the death of the adored princess, much as Eleanor, the jealous spouse of Henry II of England, encompassed that of his Fair Rosamond, in her secret, labyrinthine bower. The grief-stricken lover blasphemes and rails at God in his mad sorrow and is condemned to ride nightly with his wild vassals in a grisly, ghostly hunt across the sky, till dawn brings light and peace and memories of his lost love. Basically it is an old legend, medieval or earlier, with the themes in it of futility of endeavor and eternity of punishment, as in the stories of Salathiel, the Wandering Jew, and of the Flying Dutchman. Waldemar and Helvig are historical characters, and their state marriage is authenticated. The ruins of the castle of Gurre are still shown in Denmark, only two miles from that more famous castle of Elsinore.

Work of Romantic Idiom

Composed in 1900-01, the work is far from the acrid tonalities and the asstringent harmonies that have come to be associated with the name of Schönberg, through his later compositions. In date it falls after the String Sextet, "Verklärte Nacht," Op. 4, and the symphonic poem, "Pelleas and Melisande," Op. 5, and has no opus number. Beginning with the third part, there are definite inklings of the Schönberg to come, characteristic touches indeed, but nothing to forecast the musical futurist of the "Five Pieces for Orchestra." Here we have the early Schönberg, the youthful romanticist, aged twenty-six. Though he is, at this period, much influenced by Wagner, and somewhat by Brahms and Franck, "Gurre-Lieder" can hardly, in any authentic sense, be called derivative, much less imitative. It stands solidly on its own composer's individuality.

Score of Poignant Beauty

Called a cantata, the work leans toward music drama, the somewhat static music drama of, say, the long duets of the second and last acts of "Tristan." There are leading motifs, twenty being identified by Alban Berg, Schönberg's pupil, in his commentary. Some of them are readily recognizable on account of their short phrasing, easily carried in the mind, and their melodic appeal, appropriate to the character or situation or emotion portrayed. They are utilized more subtly, variedly and disguisedly than the customary Wagnerian change of tonality, but are always definitely part of the proceedings. Used often in a wide and sweeping curvilinear line, they serve to suffuse the score with great tonal beauty.

Poignancy of passion, suffering in love, great tragedy, all are denoted in the score. Partly it is pictorial in narrative, an objective delineation of na-



Leopold Stokowski, Who Conducted the First American Hearing of Schönberg's "Gurre-Lieder"

ture, especially in the "Summer Wind's Wild Ride" and partly it is highly subjective. In orchestration it is rich and restrained, never cacophonous, noisy or overweighted, despite the number of instruments.

The performance was of superb quality. Mr. Stokowski had his numerous forces impressively in hand and response to his baton was instant and true. The work of the soloists was of exceptional artistry.

Chicago Hears Stock Work

(Continued from page 3)

Overture, "Carnaval," Op. 45...Glasounoff
Chorale and Fugue, in D Minor, Op. 4...Zemachson
Entr'acte and Ballet Music from "Rosamunde"...Schubert
Concerto in D Minor...Mozart
Mr. Gabilowitch
"Divine Poem"...Scriabin

Mr. Gabilowitch again scored with a performance of the Mozart concerto to please the most exacting. In clarity, polish, and loveliness of tone, it would be hard to imagine superior Mozart playing.

The variety of the orchestral offerings provided food for all tastes. The Schubert excerpts were particularly well done. Scriabin's "Divine Poem" provided a brilliant, but emotionally somewhat shallow season's farewell to the Tuesday subscribers.

ALBERT GOLDBERG

Philadelphia Again to Have Summer Concerts in Robin Hood Dell

PHILADELPHIA, April 20.—Despite the deficit of last season, this city will again have its series of summer concerts by the Philadelphia Orchestra in Robin Hood Dell, Fairmount Park.

Announcement has been made by Dr. Herbert J. Tily, president of the Philadelphia Summer Concerts Association, that a series of eight weeks of concerts will begin on Tuesday evening, June 28, and end on Monday evening, Aug. 22. This makes an earlier schedule, by a week at both ends, than in previous years. The board of directors has been encouraged by the response of last year and also by the willingness of the musicians to accept a pro rata payment for their services from the net income of seat sales and subscriptions.

Alexander Smallens, a conductor of the Philadelphia Orchestra, will again hold the post of musical director, which he has had in the two years of the summer concerts. Guest conductors will add to the variety of the season, one of them to be the locally popular Albert Coates. Dance evenings, which drew

Sixteen Weeks' Metropolitan Season Assured at Reduced Subscription

(Continued from page 3)

to \$4.13. The other positions in the house will remain substantially the same. A pair of orchestra seats for one performance weekly for sixteen weeks will cost \$208, as compared with the \$400 demanded for a twenty-four weeks' season this year.

Season Depends on Patrons

The statement by Mr. Cravath was as follows:

"In our statement of March 23, we said:

"An earnest effort will be made to secure such cooperation on the part of all concerned in the continuation of opera, in working out a plan for such reduction in expense and other measures as will be necessary to make it possible to present Metropolitan Opera in New York next winter."

"Real progress has been made in the directions indicated in the above statement. The administrative staff and artists are very generously acceding to Mr. Gatti-Casazza's request for a voluntary reduction of 25 per cent in their salaries. The management have assurances of reductions in the compensation of those employed in other departments, including the members of the orchestra, the chorus, the ballet and stage hands. Another important saving will result from Mr. Gatti-Casazza's decision to shorten the season to sixteen weeks. The reduction in expenses thus achieved has substantially reduced the guaranty fund which it will be necessary to raise in order to insure the production of opera next season.

"The directors are so hopeful of being able to raise the required guaranty fund that they have authorized the management to send out the invitation for subscriptions to seats for the coming season. If the response to this invitation indicates support at least equal to the support the opera received during the season just closing, we believe the production of opera next season will be assured.

"So far as a new opera house in Rockefeller Centre is concerned, our experts have cooperated with Mr. Rockefeller's architects on plans for an auditorium which would be satisfactory both for opera and orchestral concerts. We believe that the opera house provided for in the plans recently filed by the Rockefeller Centre will be an admirable home for the opera."

Plans for Opera Filed

The opera company, if it decides to move to the new site, will share the new Radio City auditorium with various orchestral and other series which will be given in this centre.

some of the largest audiences of the past, are planned, as are Wagner and other special programs. W.R.M.

Frederick Stock Engaged to Conduct in Hollywood Bowl

LOS ANGELES, April 20.—Frederick Stock, conductor of the Chicago Symphony Orchestra, has been engaged to conduct in Hollywood Bowl during the coming season, which opens on July 5.

This will be Dr. Stock's first appearance in the Bowl. Sir Hamilton Harty will return for his second season as guest leader. Negotiations are now pending with a number of European conductors, Manager Glenn M. Tindall said recently.

Plans for the opera house in Rockefeller Centre were filed in the Manhattan Department of Buildings on April 8. The proposed site extends from Forty-eighth to Forty-ninth streets in the centre of the block between Fifth and Sixth avenues.

The estimated cost of the new house will be \$4,500,000. It would seat about 4,042, or 700 more than the old structure. The stage will be a block in width and will permit scenery and fixtures to be housed in the wings, which has been impossible in the present house.

More Seats for General Public

There will be only one tier of thirty-seven boxes, which would care for the owners of the thirty-five parterre boxes in the famous horseshoe of the Metropolitan. There will be about 1,034 family circle seats, as compared with 700 in the present quarters, and the orchestra will seat about 300 more persons. More standees will be accommodated.

The opera will face a private driveway and be situated just across from the elaborate sound motion picture theatre already in construction. It will open on three sides and have a commodious traffic arrangement with an underground driveway for automobiles.

The exterior will be in harmony with other buildings of Rockefeller Centre and will be of Indiana limestone with a granite base. The building will be 90 feet tall.

No definite plans for starting construction have been made. The site, 307 by 200 feet, has not yet been cleared.

Metropolitan to Give Sixteen Performances in Philadelphia

PHILADELPHIA, April 20.—The Metropolitan Opera Company of New York will continue its Quaker City series next season.

The program for the final opera of this season, on April 12, contained in two places the following announcement: "The Metropolitan Opera Company plans to give a series of performances at the Academy of Music, season 1932-33. Details will be published shortly and mailed to subscribers."

This announcement disposes of rumors to the effect that the company would not return. Absence of the customary subscription-renewal blanks, formerly issued with the programs during the last three weeks of the season, gave credence to the rumors.

Amplifying the printed statement, representatives of the Metropolitan stated that the season would consist of sixteen weekly performances, beginning late in November and ending in March. Recent seasons have comprised twenty-two performances, and a special hearing of "Parsifal" (omitted this year) in Holy Week. W. R. M.

Coates and Hoogstraten to Divide Eight Weeks' Season of Stadium Concerts

Mrs. Charles S. Guggenheimer, chairman of the Stadium Concerts, has announced that there will be the usual eight weeks of outdoor programs by the Philharmonic-Symphony at the Lewisohn Stadium this summer, opening earlier than usual, on Tuesday evening, June 28. The last concert will be given on Monday evening, Aug. 22.

Willem van Hoogstraten will conduct during the first four weeks, and Albert Coates during the remaining four. This will be Mr. van Hoogstraten's eleventh consecutive year at the Stadium, and Mr. Coates's fifth.

SCHÖNBERG CHORAL WORK IMPRESSES IN NEW YORK HEARING

Notable Audience Greet First Performance of "Gurre-Lieder"

By A. WALTER KRAMER

LOSING its New York series in a blaze of glory, the Philadelphia Orchestra gave the New York premiere of Arnold Schönberg's "Gurre-Lieder" ("Songs of Gurre") at the Metropolitan Opera House on Wednesday evening, April 20, before an audience which included prominent musicians and music-lovers, as well as the regular subscribers, to these concerts, who, on less expansive occasions, are to be found within the walls of Carnegie Hall.

For almost twenty years, ever since Franz Schreker gave the first performance in its composer's birthplace, Vienna, of this gigantic conception for solo voices, chorus and orchestra, I have waited for some courageous soul to bring it to our ears. Long before I knew the famous piano pieces, Op. 11, or the two string quartets, or "Verklärte Nacht," I had made myself familiar with this score in Alban Berg's masterly reduction for pianoforte. (Little did I dream then that the phrase "Klavierauszug von Alban Berg" (Piano Score by Alban Berg) contained a name that would make history quite as surely as has his master.

Therefore, I find no disappointment in hearing a performance of the "Gurre-Lieder" after listening to the later Schönberg of the Five Orchestral pieces, "Die glückliche Hand," the Variations, et al. Schönberg was twenty-six when he wrote the Gurre Songs. He was a young man, full of the Wagner influence, which at the turn of the century held every composer under its sway—and long after, for the matter of that. Richard Strauss was coming into his own, a Wagnerite every inch. Gustav Mahler was not coming into his own, at least not as a composer, and there was no little of Wagner in his music.

The "Gurre-Lieder" are, indeed, as typical a work as can be found in the history of the tonal art. They are the natural development of an overwhelming musical speech that was in the hearts and souls of men after the greatest of music dramatists had laid down his pen. Schönberg, calling for a tremendous apparatus, orchestral and choral, chose the fine poems of Jens Peter Jacobsen in the German version of Robert Franz Arnold and wrote an ultimate pronouncement.

If we have had to wait thirty-one years for it, let us recall that it was not given in Austria and Germany until a dozen years after its completion. Nor should the delay in our hearing it make us think less of it. Its idiom has nothing to do with its significance; nor has any idiom. That is a relative matter. It is the essence of the music that should concern us.



Rose Bampton, Who Sang the Measures of the Waldtaube

The music is eloquent, warm, throbbing, musical dramatic writing, set in a glamorous orchestral investiture rivalled by but few works in the literature. The long phrases that characterize the love of King Waldemar and his Tove are still potent in their exalted beauty; the magic of orchestral glow, such as we find here, as we do in Wagner, Strauss and a few others, can make us glad, as can but few productions of the latest music makers. That Schön-

berg forsook this speech and interested himself in a musical utterance based on his theoretical investigations is no repudiation of this masterpiece. For masterpiece it is. I believe that he must have felt that he had completed a period, that he had nothing more to say in this direction. But that was only his problem. In no sense was it the end of a musical manner. Both "Salomé" and "Elektra" of Strauss came later and are, frankly, products of a not dissim-



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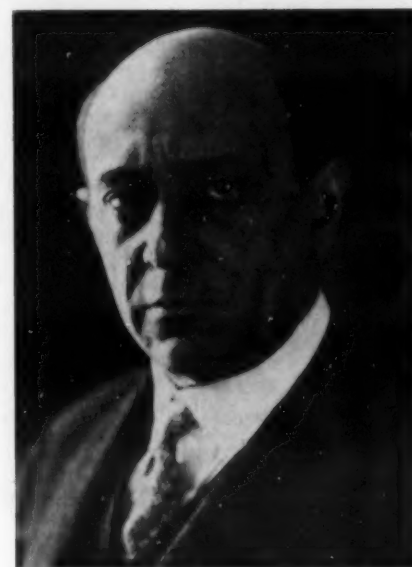
Jeannette Vreeland, Exponent of the Role of Tove

ilar musical thought and feeling, despite their being stage works.

The "Gurre-Lieder" are early Schönberg, but they are not early works in the same way that the Piano Sonata, the Violoncello Sonata, or the Violin Concerto are early Strauss. In them the composer of "Ein Heldenleben" had not emerged. In this cantata of the great Austrian modernist, there is more than a hint of a personality as regards harmony and instrumentation. The very nature of the work, with its technical demands on players and singers has made its performances infrequent. The taxing choral part calls for months of arduous preparation, with only a few moments at the close for the eight-part mixed chorus. On this occasion the choral part was well given by the united Princeton Glee Club, Alexander Russell, conductor, the Fortnightly Club, Henry Gordon Thunder, conductor, and the Mendelssohn Club, Bruce Carey, conductor, with additional women's voices.

Stokowski in Superb Control

Leopold Stokowski was in superb control of his mammoth forces and gave what must be considered a performance of great brilliance and technical competence. Unfortunate was his tendency in Part I to sentimentalize the lyric passages far in excess of the composer's intentions or directions. The opening prelude, marked *Mässig bewegt* (moderately moving) was, *per contra*, taken much too quickly. There was a conspicuous absence in his reading of what is known as *Innigkeit*, which makes his playing of German music less convincing than of some other things. The sumptuousness of Schönberg's scoring he realized; the tenderness and poesy of his inspiration eluded him. Thus, Part II came to a close on a decidedly full-toned, instead of a soft, B Flat Minor chord, as marked in the score.



Arnold Schönberg, Composer of "Gurre-Lieder"

Jeannette Vreeland sang Tove's music thrillingly, truly regal in vocal quality as in appearance. The music of the Waldtaube was admirably sung by Rose Bampton, notably her final phrases ending with "Klage sucht' ich und den Tod!" Paul Althouse voiced King Waldemar's long solos, negotiating the two-octave range of this music, from low to high B Flat, as can few tenors of the day. The other solo parts were done by Abrasha Robofsky, Robert Betts and Benjamin de Loache. On whose responsibility did Mr. Betts speak the greater part of the music of Klaus, the Fool, instead of singing it? The music is obviously written for a light tenor to contrast with the dramatic voice of Waldemar.

The audience received the performance with but half-hearted enthusiasm, applauding the soloists rather than the work. Few of those who attended had made themselves acquainted with the music, or read the lovely Jacobsen poems. Their failure to respond to it better than they did is, therefore, to be charged to them, quite as much as to Mr. Stokowski's only partial penetration of the spirit of a composition which makes greater demands than do "Die glückliche Hand," or "Le Sacre du Printemps," or "Oedipus" or even "Wozzeck," all of which he has conducted so compellingly. For not one of them calls for the human, emotional simplicity, in which the "Songs of Gurre" have their being.

San Francisco Symphony and Opera in Merger

SAN FRANCISCO, April 21.—Plans for a merger of the San Francisco Symphony and Opera managements were announced today. Joint offices will be maintained, with Edward F. Moffatt, treasurer of the Opera Association, as executive secretary, and Peter D. Conley as business manager, according to the plan outlined by the musical association and confirmed by the executive committee of the Opera Association.

A saving in excess of \$20,000 per year will be effected by the amalgamation of the two managements. M. M. F.

QUAKER CITY APPLAUDS AMERICAN CHORAL WORKS

Hadley Cantata, "The New Earth," and Dr. Tily's "Te Deum" Led by Composers

PHILADELPHIA, April 18.—The Pennsylvania Symphony Orchestra brought its third season to a successful conclusion in the evening of April 17 in Scottish Rite Hall, where the largest audience of the season heard a notable combined program by the orchestra and the Strawbridge and Clothier Chorus. Dr. Henry Hadley, conductor of the orchestra, led his cantata, "The New Earth," and Dr. Herbert J. Tily, conductor of the Chorus, his "Te Deum" in the latter half of the program.

The Hadley work is a large-scale composition of fine craftsmanship and inspiration for chorus, orchestra and soloists, with admirable coordination of

the voice and instrumental parts. The soloists were Olive Marshall, soprano, Maybell Marston, contralto, Ednyfed Lewis, tenor, and Horace Wood, baritone.

The "Te Deum" by Dr. Tily maintains with great impressiveness the proper ecclesiastical style and is richly religious in mood. Both works were splendidly sung by the chorus, which is one of the best in the city.

The orchestra was heard in a varied list, including Tchaikovsky's fantasy-overture, "Romeo and Juliet"; "Georgiana," a suite by Raymond Vetter, a member of the orchestra, based on Southern negro folk-tunes, and the Hadley overture "In Bohemia." The Pennsylvania Symphony men gave perhaps their best performance of the season, under Dr. Hadley's direction in their symphonic numbers.

W. R. MURPHY

COLORFUL "BLUE BIRD" REVUE OPENS NEW YORK SERIES



Yascha Yushny
Presents —

After a trans-continental tour which took it from Quebec to California, and included a number of principal cities of this country, Yascha Yushny's Russian Revue, "The Blue Bird," opened a fortnight's New York season at the Cort Theatre on the evening of April 21. This delightful conglomeration of colorful scenes, with its great array of Russian talent and its exuberant impresario-interlocutor, received a cordial reception from the first-night audience, and launched its metropolitan career successfully.

Advance reports have been busy denying any connection with Maeterlinck's play by the same name, but there is no chance of such a misapprehension after once seeing the Yushny spectacle. It is Russian through and through, even in the episodes which deal with customs of other lands. The zest, the gusto of the Slav in lighter moods is here reflected to its fullest, and the fun on the stage proved contagious to the audience.

Brilliant Variety of Scenes

In such a panorama of impressions, it is difficult to emphasize any single scenes, but certain highlights may be mentioned. Mr. Yushny himself is the backbone of the show, and his delicious mistreatment of the English language is always good for spasms of mirth. Isa Kremer, who was engaged specially for the New York run, provides her inimitable folk songs, and is also heard in the Gypsy Chorus.

There is an animated statue of Catherine the Great, a take-off on prohibition in the broadly humorous scene, "The Bottle Stoppers," an amusing bit of gossip around the Samovar by Russian ladies who prove that "cattiness"



A Scene from Yushny's "The Blue Bird," Which Opened Its New York Engagement Recently, Showing a Typical Peasant Jollification at Easter-tide in Old Russia

is a universal feminine trait, and, of course, a portrayal of "The Volga Boatmen." Other engaging moments are in the "Souvenir de Suisse," a human toy-shop; "Russian Market-women," "Yugolavian Washerwomen," "Eastertime in Russia," and a Dance of the Boyars by Lilik and Orlik, personable solo dancers of the organization. All this goes by in flashes which contain the rich color, the irony and the humor of the Russians. Mr. Yushny has designed his show well, put it together cleverly and inspired it with his own effervescent personality.

The orchestra, which includes two pianos, is ably conducted by N. Gogotzky, in the music by Tchaikovsky, Glazounoff, Rimsky-Korsakoff, Moussorgsky and others, which accompanies the various scenes.

F.

assistant professor, was active in the formation of the All-Ohio Band, and Mr. Waln, instructor of woodwinds, coached the clarinet section.

VIRGINIA HAS FESTIVAL

Program by Richmond Composers to Open State Event

RICHMOND, VA., April 20.—The Virginia State Choral Festival is scheduled to open on April 25, with a program exhibiting Richmond's musical accomplishments, and to continue through April 30. On the first program, several works by Hilton Rufty and George Harris will be given, with the composers assisting.

Dr. T. Tertius Noble will conduct the Festival Chorus in the presentation of Dvorak's "Stabat Mater," as a festival climax. The National Symphony Orchestra, Hans Kindler, conductor, will also be heard, and there will be several other distinguished visitors, and local soloists. An interesting feature will be the fifty folk musicians, who will give a program arranged by Mrs. John P. Buchanan.

CINCINNATI CANCELS OPERA

Zoo Company to Omit Summer Season Unless Guarantee Is Provided

CINCINNATI, April 20.—It seems unlikely that a season of opera will be given at the Cincinnati Zoological Gardens during the coming summer. Announcement was made recently by the directors that unless some private organization could provide a guarantee fund, the board would abandon the idea of opera this year.

The announcement did not come as a surprise, since the Zoo itself has been facing the possibility of going out of existence and its financial problems are not yet definitely solved.

In announcing the decision, the trustees said:

"The association, which has operated and will continue to operate the Zoological Gardens until Dec. 31, 1932, will receive from the city of Cincinnati for the sale of the garden the sum of \$325,000, which will enable it to pay its obligations, including an anticipated deficit from operation this year not exceeding \$50,000.

"If the association could be assured that the attendance at the Zoo and at the opera this season would be equal to last season, the reduction in the cost of the opera this year might be expected to bring the deficit within \$50,000. However, it is by no means certain that there will not be a considerably smaller attendance this year."

Last year the Zoo's deficit was \$114,000, a large part of which was incurred by an opera season of ten weeks.

SAMUEL T. WILSON

Ernst Toch Heard in Program of His Works at Home of Alfred S. Rossin

At the home of Alfred S. Rossin, a program of Ernst Toch's music was given on Sunday evening, April 17, before an invited audience of prominent musicians and music-lovers. The composer and his wife were present. The Hans Lange Quartet played the quartet on the name "Bass," and the composer

and Mr. Lange joined in a fine performance of his Sonata, Op. 44. The Divertimento, Op. 37, No. 2, for violin and viola was performed by Mr. Lange and Zoltan Kurthy. At the close of the program, Mr. Toch was acclaimed.

LAUBER PRIZE AWARDED

Blanche Brant, Curtis Student, Wins Composition Contest

PHILADELPHIA, April 20.—By unanimous decision of the judges, the Carl F. Lauber Music Award for 1932 has been given to Blanche Brant, twenty-one years of age, a student of the Curtis Institute of Music. The winning composition is a Theme and Variations for two pianos.

The committee of judges making the award consisted of Henry Gordon Thunder, chairman, Nicholas Dauty, and H. Alexander Matthews.

Plan for New Grand Opera Company Announced by Max Rabinoff

A project for the establishment of a new company to present opera at popular prices, to be known as the Cosmopolitan Opera Association of New York, has been announced by Max Rabinoff, former impresario of the Boston Opera Company.

According to Mr. Rabinoff, the company will sing operas in English as well as other languages.

Hadley Tributes to van der Stucken and Chadwick Published

The American Academy of Arts and Letters has issued a monograph containing commemorative tributes to deceased notables in various fields of the arts and sciences who were members of the organization. These tributes, all of which were read at meetings of the academy, include Henry Hadley's essays on Frank V. van der Stucken, for many years conductor of the Cincinnati May Festivals, and George W. Chadwick, composer and director of the New England Conservatory of Music.

OBERLIN ARTISTS HEARD

Conservatory Groups Give Programs Before Supervisors Conference

OBERLIN, April 20.—Among the interesting events given at the jubilee meeting of the Supervisors National Conference in Cleveland, from April 3 to 8, were several programs in which Oberlin artists were heard.

The Oberlin Conservatory A Cappella Choir sang on April 5 before a session of the conference under Olaf C. Christiansen. The Elizabethan Singers, also under Mr. Christiansen, sang at the Vocal Ensemble session on April 7. The Conservatory Brass Quartet played before the Instrumental ensemble session on the afternoon of April 7.

Ernest Hatch Wilkins, president of Oberlin, spoke at the College and University session on the aims and scope of the work of the sponsoring committee for music study of the American Association of Colleges. Professor Karl W. Gehrken was chairman of the Eurhythmics session, at which a group of Oberlin Conservatory students, under Doris Portman, gave a demonstration. Arthur L. Williams,

Operatic Novelties Create Interest in German Cities

"Andromache," Opera by Herbert Windt, Given Premiere at the Berlin State Opera — Score in Formidable Modern Style, Based on Greek Drama, Fails to Convince Public, Though Given Excellent Production Under Baton of Kleiber

By GERALDINE DE COURCY

BERLIN, April 10.—The State Opera having scorned to drink *Brüderschaft* with such hard-boiled products of the ultra-modern muse as Weill's "Bürgschaft", stressed its own fundamentalism on March 16 by lavishing its most brilliant efforts on Herbert Windt's bombastic first opera, "Andromache." This work is cast in the classic spirit and treads a stately, solemn measure, and is therefore eligible for such distinguished consecration. But laudable as was the intention, and finished as was the performance, nothing could quite lift the opera to the level of serious acceptance. This was particularly the case among those with little or no sympathy for the personal factors involved in its selection.

Windt, who is now nearly forty years of age, got his musical training at the Stern Conservatory and the State High School of Music in Berlin, where he was a fellow student of Haba, Krenek, Rathaus, Hoeffler and others. He had already become deeply engrossed in music when the war came along. It left him a *mutilé de guerre* with little of his original accoutrement remaining but his unswerving optimism and determination. In the years immediately following, his battle with life gave him little opportunity for study and work until chance brought him to the attention of Hans Heinz Ewers, one of Germany's most brilliant writers and *littérateurs*, who was able to summon sufficient financial assistance to render Windt economically independent for an extended period of time.

Opera Based on Greek Legend

"Andromache" is the principal harvest of this season of preparation. Its production at the State Opera undoubtedly had a good deal of the personal element in it, if one is tempted to hitch a cause to an effect. But Windt's talent has also had recognition in the past, as Peter Raabe of Aachen presented his Cantata for Alto and Orchestra in 1921, and a chamber music symphony (given by Kleiber in the State Opera concerts) earned him the Mendelssohn Prize and a scholarship in Schreker's class at the Berlin High School.

Having had disappointing experiences in connection with authors' refusals to lend their texts as backgrounds for his efforts in composition, Windt minted his own libretto, a free adaptation of Racine's tragedy and the Euripides original. In Windt's drama, Pyrrhus, son of Achilles, loves Hector's widow, Andromache, who was allotted to him at the taking of Troy. The Grecian princes, however, decide that

for reasons of state he must marry Helen's daughter, Hermione, who loves, and is already betrothed to her cousin Orestes.

But Hermione is ambitious; sovereignty has to her a sweet savor. She therefore accedes to political demands and endeavors with Orestes's help to persuade Pyrrhus to abandon his suit for Andromache. But he adheres to his original intention, and through the agency of Andromache's young son Skamander, finally gains her as wife. As Hermione learns that her rival has been successful, she moves Orestes to murder Pyrrhus and thus avenge her wounded pride and save the country.

Composer Reveals Promise

Windt has unquestionably great talent, which was manifested particularly in individual touches, such as the



Erich Kleiber, Whose Brilliant Conducting Was a Feature of the Premiere of Windt's "Andromache" in Berlin

opening of the first and second acts, and certain passages allocated to muted strings. But the score as an entirety was flamboyant and rhapsodic, and seethed and surged with Wagnerisms and Straussian romanticism. Another Electra, born too late.

The soloists had to struggle with an extremely difficult *Sprechgesang*, and the chorus was confronted with dissonances "*à faire frayer*!" How even the admirable chorus of the State Opera managed the feat of singing them is a mystery known only to Alexander Curth, who trained it. Kleiber, too, was admirable as conductor. As the score waxed in complications, one marvelled at the astounding virtuosity that could guide the orchestra and singers intelligently through such a maze.

Margarete Klose, a new contralto, had excellent opportunity to display the opulence of her voice in the role of Andromache, but she still seemed a trifle hesitant on the dramatic side. She is a fine artist and will surely develop with opportunities, though she has had very few of them so far. Fritz Wolff was the Pyrrhus, and Herbert Janssen the Orestes. Both gave distinguished performances, as did also Moje Forbach as Hermione. The whole production was excellent from a technical point of view. Its reception by

the public was cordial, but the general verdict was that Windt will undoubtedly do bigger and better things later, under the tempering influences of perspective and contemplation.

"Parsifal" and Bach Passion Sung

During Holy Week both opera houses gave elaborate productions of "Parsifal," but the Good Friday performance at the State Opera with the familiar



Schorl, Berlin

Two Principals in the Berlin State Opera Premiere of Windt's "Andromache." Fritz Wolff as Pyrrhus and Margarete Klose as Andromache

principals, Fritz Wolff, Karin Branzell, Herbert Janssen, Emanuel List, and Kleiber, was easily the peer. At the Civic Opera, Louise Reuss-Belce lent the background of her Bayreuth training to the stage management, and the singers included Wilhelm Rode, Hans Reinmar, Anny Helm, Ivar Andresen and Carl Hartmann, Robert Denzler was entrusted with the conducting, and although he did his best, one wished that Fritz Stjedy had not been relegated so persistently to the background.

About the same time, Klemperer and the Philharmonic Chorus presented a strictly authentic version of Bach's "St. Matthew Passion"—that is, in its totality including all repetitions. Unlike Furtwängler, in his version of two years ago, Klemperer carefully expurgated everything in the way of ritar-dandi, fermati, crescendi and the like, and kept strictly to an almost mathematical precision in the matter of tempi. His dynamic effects were also achieved by stark contrasts, rather than by subtleties of nuance, which are Furtwängler's long suit in this work. But the sum total was supremely effective.

Julius Patzak, who sang the Evangelist (a part for which he is famous), was unfortunately indisposed, and thus his recitatives sounded hurried and almost flippant; but the other soloists (Adelheid Armhold, Inga Torshof and Heinrich Rehkemper) were up to Klemperer's standards and that of his magnificently disciplined choral body.

Furtwängler Leads "Tristan"

The week following Easter, the State Opera donned festival attire for the first time this season and gave "Tris-

tan und Isolde" with Furtwängler conducting and a cast that numbered Frida Leider, Herbert Janssen, Karin Branzell, Alexander Kipnis, and Gott-helf Pistor of the Cologne Opera. So much has already been written in praise of Furtwängler's Tristan, since his first performances at the Civic Opera two years ago and last year's Bayreuth festival, that any further description of its perfections would be superfluous. The Berlin orchestra is not the Bayreuth orchestra, nor was the present performance built on the foundation of Bayreuthian preparation, but nevertheless the evening was one of memorable beauty and the high point in a winter that has been a veritable quagmire of mediocrity.

Louis Graveure, who holds artistic Berlin in the hollow of his hand, paid a gracious and generous gesture to the city by dedicating his Good Friday concert to the cause of the "Winter-hilfe," or municipal Unemployment Dole. Beethoven Saal was packed with legions of his admirers, who again sat in wonder before his finished vocal art. Another recital of consummate artistic proportions was that of Alexander Kipnis, whose flawless taste, technical mastery and vocal beauty are a recurrent wonder.

At his first Berlin recital of this season, Willard MacGregor, of St. Louis, again demonstrated that he is a fine and sensitive pianist. He has grown considerably in depth and technical proficiency since his first appearance two years ago. His work has now taken on a clarified beauty and transparency that enhance the poetry of his natural pianistic gifts.

Dresden Hears Striegler Novelty

For its first premiere of the season, the Dresden Opera drafted its finest vocal and technical forces on behalf of the new three act opera, "Dagmar" by Kurt Striegler, one of the regular conductors of that institution. He based his ambitious work on Theodore Storm's romance, "Ein Fest auf Haderslevhuus," after passing it through the poetical sieve of one Robert Bosshart, an operation which managed to scatter the majority of the dramatic particles of the highly-colored original.

Here again, as with Herbert Windt, the music was rapturous, undisciplined and pompous, and represented another gathering of all sorts of post-Wagnerian splendors without the stamp of either genius or modernity. The cast included Eugenie Burkhardt, Maria Cebotari, Max Lorenz, Helene Jung, and the promising new baritone, Sven Nilsson. Thus nothing was left undone in the way of external technique to give the work a brilliant initiation, but the result was negative.

John Powell Conducts His Works with Norfolk Symphony

NORFOLK, VA., April 20.—At a recent concert of the Norfolk-Symphony Society, John Powell conducted successfully two of his compositions, "Circasian Beauty" and "Natchez-on-the-Hill."

Hubert Linscott and Edith Rathbone Wed

Hubert Linscott and Edith Rathbone were married in New York on April 9. Mr. Linscott is the well-known baritone and vocal instructor.

Jubilee Concert Feature of National Supervisors' Meet

CLEVELAND, April 20.—Educators who came to Cleveland to attend the third biennial meeting, the Silver Anniversary of the Music Supervisors National Conference, April 3-8, the first three days of which were reported in the April 10 issue of *MUSICAL AMERICA*, are agreed that from the teacher's standpoint the Jubilee Concert at Public Auditorium on Friday night, April 8, represented the major accomplishment of the meeting.

Three hundred instrumentalists and 500 singers, high school students from every State in the Union, Alaska and Porto Rico, provided the program. The National High School Orchestra, rehearsed as a unit after the student musicians arrived in Cleveland Sunday morning, was conducted by Dr. V. L. F. Rebmann, director of music, Westchester County Recreation Commission, New York, in a group of American compositions by John Powell, Albert Stoessel and Percy Grainger. Mr. Grainger himself was present, directing the rehearsal of the performers at six grand pianos, part of the orchestral ensemble for his "Spoon River."

Youthful Musicians Impress

The program opened with Brahms's Symphony No. 1, omitting the Adagio, conducted by Rudolph Ringwall, assistant conductor of the Cleveland Orchestra. These were the same 300 picked players who were heard on Tuesday afternoon under Dr. Rebmann in Mendelssohn's Overture, "Ruy Blas," and under Eugene Goossens in Tchaikovsky's Symphony No. 5. Mr. Ringwall had ten hours' rehearsal for the Brahms symphony, with players who had never seen the Brahms score and may never have heard the work. These gifted young people give immediate and sensitive response to the conductor.

The second part of the Jubilee Concert program was devoted to choral works. Five hundred members of the National High School Chorus were conducted in music by Palestrina, Bortnyansky, Clokey, Lutkin and Dett by Charles M. Dennis, dean of the College of the Pacific, Stockton, Cal.; F. Melius Christiansen led the chorus in two of his own compositions, "Hosanna" and "Praise to the Lord."

The orchestra and the chorus, 800 in all, were massed in the closing work, Constant Lambert's "The Rio Grande," with Mr. Ringwall conducting. Griffith J. Jones, Cleveland choral director, prepared the singers; Mr. Ringwall, in the light of his experience this year with three sets of performers in "Rio Grande," found the visiting high school students unexpectedly pliant in the execution of Lambert's exotic rhythms.

Founders' Breakfast Held

The Founders' Breakfast at the Hotel Hollenden at 7.45 on Wednesday morning was presided over by Dr. Frances E. Clark, first president of the Conference. The founders and their invited guests sang William Arms Fisher's "Grace Before Meat," with the composer at the piano. Several old-time songs were sung, Peter W. Dykema leading. An excerpt from Jessie Gaynor's "House That Jack Built" was performed by students from the Patrick Henry Junior High School, Mrs. Jean Campbell Clark, director. Slides of the past presidents were shown on the screen to rounds of applause. Twenty-eight life memberships were created,



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Walter H. Butterfield, of Providence, Newly-Elected President of the Supervisors National Conference

with Dr. Clark as the first of these. William Arms Fisher made a delightful brief address. Dr. Clark presented

the founders with their life membership certificates, followed by the singing of Leslie's "O Memory" by Mabel Swartz and Mabel Cadwell, sopranos, and Francis H. Diers, tenor. A tribute to the late William L. Tomlins was read by Clarence C. Birchard, after which a painting of Mr. Tomlins was unveiled and presented to the conference. The attending supervisors and guests then sang the late Harvey Worthington Loomis's "A Tribute," a setting of a poem by David Stevens. Among the invited guests was A. Walter Kramer, editor of *MUSICAL AMERICA*.

At noon on the same day a luncheon was given by the American Choral and Festival Alliance, Mrs. William Arms Fisher, president and founder, at the Hotel Cleveland, at which the aims of this new organization were discussed. Albert Riemenschneider presided and introduced the speakers, who included Frederick H. Haywood, F. Melius Christiansen, Nikolai Sokoloff, William Breach, Mrs. Frank A. Seiberling, Dr. James Francis Cooke, A. Walter Kramer, Edwin Arthur Kraft and F. W. Strieter. Mrs. Fisher concluded the program and was accorded an ovation.

CLEVELAND FORCES GIVE PIERNÉ WORK

"Children's Crusade" Is Sung Under Baton of Sokoloff

CLEVELAND, April 20.—Cleveland's first hearing of Pierné's musical legend, "The Children's Crusade," the program closing the symphony concert season of the Cleveland Orchestra, Nikolai Sokoloff, conductor, at Severance Hall on April 7 and 9, with an extra performance on April 8, was especially planned for members of the Music Supervisors National Conference.

Mr. Sokoloff conducted the orchestra, the soloists, and the chorus of 400 Cleveland singers, including 200 children, trained in the public schools by Charlotte Waga, Naomi Holz, Agnes Gaffney, Louise Kennedy and Emily Lawrey. The choruses of men and women were organized and prepared by Griffith J. Jones. The soloists were Ethyl Hayden, soprano; Theodate Johnson, Cleveland, soprano; Fraser Gange, baritone, and Dan Gridley, tenor.

In the Pierné work, the singing of the children captivated everybody; they were always true to pitch, correct in every entry, wholly responsive to the conductor's wishes, and they maintained great beauty of tone. Also of great importance was the unflagging interest created by Mr. Sokoloff in a dramatic reading of the score, beautiful without sentimentality, and clear and vigorous in the climaxes.

Soloists Win Applause

Miss Hayden as Allys gave great pleasure. Her voice is clear and pure, and suited to the part, in that it meets the requirements of matching the naturally produced tones of young voices and soars above the choral and orchestral ensemble. Miss Johnson made her debut with orchestra in the part of the blind boy, Alain, and the smaller part of the Mother, winning a distinct success. Dan Gridley did good singing as the Narrator, singing distinguished by



Barrett, Rome

Theodate Johnson, Soprano, Heard as Soloist with the Cleveland Orchestra and Chorus

fine diction and the simplicity the work demands. Mr. Gange sang the Old Sailor's song effectively. Maurice Goldman, a young Cleveland singer, given the words of the Saviour, "Suffer little children," sang them with freedom and clarity.

Part of the enjoyment in these concerts came from the fine understanding existing between the conductor and his forces. From the time Mr. Sokoloff began rehearsals with the children's chorus at school he had complete allegiance and finally exuberant admiration. At the Saturday afternoon concert the children delegated a boy to give Mr. Sokoloff a basket of simple flowers, bought with their own pennies.

The visiting supervisors were agreed that no conference had ever been enriched as the Cleveland meeting was, first by the complimentary concert played by the Cleveland Orchestra on Sunday, April 3, and again in the performance of "The Children's Crusade."

MARGARET ALDERSON

Choral Events and Contest

"America's Interest in Music" was the theme of the morning general session in Music Hall, Public Auditorium, Walter H. Butterfield, of Providence, later elected new national president, presiding. Music was provided by the National High School Chorus, with Griffith J. Jones and Charles M. Dennis, conductors, and Dr. Christiansen, guest conductor. Joy Elmer Morgan, editor of the Journal of the National Education Association, Washington, D. C., spoke on "Leisure and American Life," and Dr. John Erskine, president of the Juilliard School of Music, discussed "Our Opportunities in Music."

Wednesday afternoon 3000 elementary school children of Cleveland provided a festival chorus, led by Russell V. Morgan, directing supervisor of music in the Cleveland schools and retiring president of the Conference. The children filled the seats of Music Hall and the audience listened from the arena of Public Auditorium, an arrangement possible because the two halls are served by a single stage. The music of Miessner, Brahms and Handel, and two folk songs, made up the program.

A music discrimination contest in charge of Mabelle Glenn, chairman of music appreciation, was held in Public Auditorium Wednesday afternoon for the members of the National High School Orchestra and the corresponding chorus. Music on which the test was based came from the New York studios of the National Broadcasting Company. The three winners will go to the summer school camps at Interlochen, Mich., and Belgrade, Me. They are Charles Gigante, Lyndhurst, N. J.; Irving Fink, Cleveland, and Stewart Smith, Quincy, Mass.

The afternoon program continued with one of the most appreciated features of the week, a lecture recital on "Music and Life" by Ernest Fowles, of London, England.

Musical Pageant Given

Wednesday evening was devoted to a pageant of music in America, calculated to show the diverse resources available. The Orpheus Male Choir, Cleveland, Charles D. Dawe, conductor, and several public schools, the Phillis Wheatley Association, West Side Community Chorus and Western Reserve University provided the program, which included "A New England Singing School," Music of the Western Plains, Music in the Southern Mountains, Music of the Nations, and excerpts from opera and oratorio. Mr. Morgan conducted a Cleveland All-High School Chorus in a ballad, "Lochinvar's Ride," written especially for the occasion by James H. Rogers, music reviewer of the *Cleveland Plain Dealer*, and organizer for half a century, who is withdrawing this season from professional work.

Max T. Krone, Cleveland, presided at the Thursday morning sessions, notable for the address made by Peter W. Dykema, Teachers College, Columbia University, on "Music Education in the Schools of Europe." Gustav Holst, eminent English composer, now exchange professor at Harvard University, who was scheduled to speak at this session, was unable to attend because of illness.

Thursday afternoon the National Supervisors' Chorus, Dr. Hollis Dann of New York University, conductor,

(Continued on page 40)



Dear MUSICAL AMERICA:

The concerts of the Musicians Symphony Orchestra, organized to give aid to musicians in need, on April 12 introduced to New York Sandor Harmati as a conductor. I was more than happy to hear this splendid musician, whom we have long known as violinist and composer. He used to be first violin of the Lenox String Quartet, and he has written orchestral, chamber and violin works of quality. Stokowski played his Prelude to a Drama several years ago.

He deserves praise for his fine reading of the Brahms Haydn Variations and for reviving Griffes's "Kubla Khan." How well I remember the New York premiere of that work under Monteux! Griffes had overworked, copying the orchestral parts, for he was too poor to engage a copyist to do it for him. The piece was received with favor in both Boston and New York.

But it was too late. . . . Griffes's health did not stand the strain of teaching music in a boys' school, and composing late at night, after his scholastic duties were over. In April, 1920, but a short time after his "Kubla Khan" was given, he passed from us in his thirty-eighth year, a sacrifice to our heartless system, which allows composers no time to compose.

Griffes was one of the most gifted of our composers, and his work was by no means done. He had, so to speak, just begun to find himself. His Poem for flute and orchestra, his Piano Sonata and "Kubla Khan" gave evidence of an unusual talent in our midst. But we had not the vision to provide for him that he might live to do his creative work.

Twelve years after his death, his music is neglected by conductors, who should give him a hearing, at least from time to time. "Kubla Khan" is one of the best of American orchestral works. It has stood the test of time and today sounds as fine as it did in 1920, despite all the things we have listened to in the intervening years. All praise to Sandor Harmati for playing it once more. It is a taxing work, but one that is worth the effort.

In his appearances this season as guest conductor of the Boston Symphony, Chalmers Clifton revived the Griffes Poem for flute and orchestra, which Georges Barrère brought out years ago with the New York Symphony. That, too, is an exquisite piece, which ought to be heard regularly in symphonic concerts.

But, alas, this is a day when the Boston Symphony's conductor wastes his

time (and his audiences' time, too) on things like Mr. Gershwin's latest rhapsody, rather than on works of unquestioned merit like those of Griffes.

* * *

There was no doubt about it, at the last performance of "Simone Boccanegra," on April 9, that Lawrence Tibbett has made a remarkable success in the title role of this Verdi revival. The American baritone was at his best and when he came before the curtain with his fellow artists, the audience singled him out for especial applause, so much so that he had to come out alone and bow to a great ovation.

Tibbett is at the height of his popularity today. There is no one in the concert field more popular and at the Metropolitan his elder Germont in "Traviata," his Wolfram in "Tannhäuser," his Amonasro in "Aida," Colonel Ibbetson in "Peter Ibbetson" and his Simone Boccanegra have shown him to be a star among stars.

His treatment of the last-named role makes me think that when the Metropolitan puts "Boris Godounoff" back in its repertoire—and it should do so next season—Tibbett will be the man to sing the title part. I hope, too, that the Metropolitan will give Moussorgsky's epoch-making music drama in English, instead of in Italian, for English is far better suited to this music. With a good cast, led by Tibbett, with Jagel as Dmitri, Pinza as Pimenn, Bohnen or Tappolet as Varlaam, and Serafin conducting, I am certain that the opera will be a sensation.

A whole generation of opera-lovers has grown up since that red-letter day in 1913, when Toscanini led the American premiere of "Boris" at the Metropolitan. After Toscanini's departure, Polacco led it magnificently. Then the opera started to slack off under the baton of some of the men who were permitted to conduct it. I said "permitted." They had no right to.

* * *

By the way, a little bird tells me that Sigrid Onegin has been engaged to sing Orfeo at the Metropolitan next year. That is great news. She might be an ideal Marina in "Boris," in addition to the other roles she sings. I must also express the wish that Verdi's "Macbeth," in which she won a noteworthy triumph in Berlin last fall, be added to the repertoire. This, too, ought to be done in English, to have the fullest meaning for American audiences.

I am certain that a musical literary man can be found to make a libretto for it, employing Shakespeare's lines wherever possible, adjusting the music to fit it, as was done when Mme. Onegin sang Lady Macbeth's two arias at her New York recital this season.

A Metropolitan season with "Boris" and "Macbeth" in English, to say nothing of a talked-of premiere of "The Hairy Ape," Eugene O'Neill's gripping play, with music by Albert Coates, would be something to look forward to. Why not put away for a while such things as "Romeo and Juliet," "Tales of Hoffmann," "Rigoletto," "L'Africana," and give us these works instead? Why not revive a charming thing like Wolf-Ferrari's "L'Amore Medico," in which Lucrezia Bori was so delectable, or the same composer's "Le Donne Curiose," or "Rosenkavalier"?

And what has happened to "L'Amore dei Tre Re," the finest work of its kind written in our time? Surely, there is reason for bringing it back to the repertoire which it used to grace so happily, even though it is contended that it was not a box-office success. What of that? Montemezzi's setting of Benelli's poetic drama has a right to a place in the

Metropolitan list, whether it is a commercial success or not. It certainly is an artistic success . . . and that is what determines the validity of an opera. To think that "L'Amore" has to give way to such eternal box-office stuff as "Pagliacci" makes one wonder whether the opera as an art-form has any excuse for being. And I contend that it has.

* * *

Do you know what a wag in my acquaintance calls the height of egotism? I thought I knew, but I did not. Here it is: The height of egotism is that displayed by a man who wears his Legion of Honor decoration on the lapel of his rain coat. Did you hear that? Rain coat!

* * *

I was glad to see that Edward Ransome scored a decided success last month as Manrico in a "Trovatore" performance at the Metropolitan Opera House. Mr. Ransome has had but little opportunity this season to show his powers at our opera, but on March 25 he jumped in at short notice and took the place of another tenor, who was indisposed. He gave an admirable performance of the hero of Verdi's old, favorite opera and had a very favorable reception, both from the public and the press. Irving Weil, critic of the *Evening Journal*, had some especially fine things to say about him.

* * *

The recent Music Supervisors National Conference meet proved to be an occasion, I am told, of great importance. Thousands of supervisors went to Cleveland and from April 2 to 8 held forth in that progressive city in the interest of music in our schools and high schools.

The Conference has, indeed, grown from that day in 1907, when a small group gathered in Keokuk, Iowa, and inaugurated what must be considered the outstanding organization of its kind.

At Cleveland every type of music was discussed and performed, orchestras, bands, choruses and small instrumental and vocal ensembles all having their opportunity. Russell V. Morgan, the retiring president, deserves the greatest credit, not only for his fine regime, but for the preparation of the week's engaging program. There was a great profusion of events, in fact, more than one could attend. But that is almost unavoidable in a convention of this kind.

Realizing the importance of the Conference, both your president and publisher, John F. Majeski, and your editor, A. Walter Kramer, journeyed to Cleveland and spent there the greater part of the week, meeting with the leading figures of the conference. I was glad to learn that MUSICAL AMERICA was among the exhibitors in the Public Auditorium, occupying part of the booth of one of the leading music publishers. Five thousand copies of your March 25 issue were distributed to the attending supervisors. Wherever one went, one saw MUSICAL AMERICA on view, in the hands of supervisors and students, all eager to receive it.

Just as the leading music publishers have realized that the future of music in this land is in the hands of the schools, which they indicated by having exhibits of their new publications for the supervisors to examine, so has your paper in the last few years devoted more and more space to music in our schools. No better proofs of this than the fine series which Max T. Krone, of the music education department of Western Reserve University, wrote for you last season, followed this year with the series by Dr. Will Earhart, Russell

With Pen and Pencil



Efrem Zimbalist. New York Heard the Noted Violinist as a Composer, Too. This Winter, and a Considerable Flurry Was Created When the Score and Parts of His String Quartet Were Lost in a Taxicab the Night Before the Work Was to Be Played by the Musical Art Quartet. Copyists Worked All Night, and All Was Well

V. Morgan, Dr. Hollis Dann, Dr. Charles N. Boyd, Dr. Jacob Kwalwasser and Joseph E. Maddy, setting forth various phases of educational music as seen by leaders in their respective fields.

In the exhibitors' hall there was great activity during the week, the supervisors showing keen interest in the works placed before them by the publishers. The instrument manufacturers also exhibited their products. It might be suggested that, at subsequent conferences, these latter be placed in another location, so that the playing of instruments is not allowed to disturb the supervisors viewing music from the printed page at the publishers' booths. Nor should pianos be allowed in the publishers' booths. There were not many this time, but there should be none. For if all the publishers should have pianos for supervisors to play over music, there would be a terrific din, which would make it impossible for anyone to hear himself think, much less examine new music!

At the band evening, time was given to marching bands, which seemed unnecessary on an occasion of this kind. Let us not be so much concerned with how bands march as how bands play. Some of them played well, others less well. The music they play should be more carefully chosen, I think, if the high standard which the Conference has set for itself is to obtain.

One thing is certain, namely, that the standard is ever improving in our school music. Supervisors of today are far better equipped than ever before. They are interested not only in good performances, but in good music. Examine their programs and be convinced, as every one was at Cleveland. There is much to look forward to in their aspirations, which reach upward as they hardly did a decade or two ago. At least, so thinks your

Mephisto

VERDI'S "BATTLE OF LEGNANO" HAS GERMAN PREMIERE IN NEW VERSION

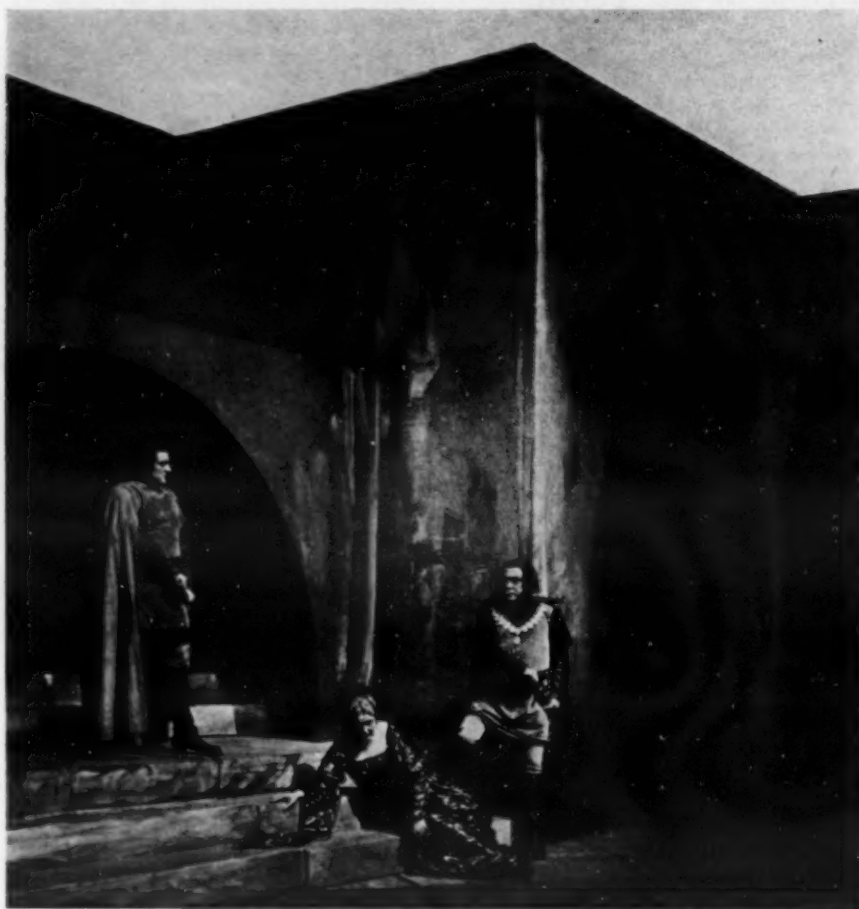
Eighty-Year-Old Score by Italian Master Restored to the Stage in Translation and Arrangement Made by Franz Xaver Bayerl, Stage Director of Augsburg Opera — Successful Premiere Given Before Large Audience

AUGSBURG, GERMANY, April 2.—With the first performance of his opera "The Battle of Legnano" on Jan. 27, 1849, at the Teatro Argentino in Rome, Verdi at one stroke won anew the hearts of Italians, who saw in him the undaunted champion of a political idea. His fame for a time grew to gigantic stature. If the halo surrounding this creation cast a glory for a time on the suddenly awakened southern temperament of the Italians, on the other hand the sharp contrast in the opera that followed, "Luisa Miller," caused a lessening in the enthusiasm for the ideology lying at the bottom of the work. The "Battaglia di Legnano," as the opera is known in Italian, soon fell into oblivion.

At the beginning of the recent "Verdi Renaissance," the musicologist, Dr. Ludwig Unterholzer, an excellent authority on Verdi, called the attention of his friend, Dr. Franz Xaver Bayerl, the young chief régisseur of the Augsburg Opera, to this work. He advised him to make a translation and new arrangement for the German stage of an opera which is infused with so strong a musicality and contains an unparalleled richness of melody.

German Premiere Creates Furore

The number of theatrical experts from other cities and even foreign lands who attended the first performance in Germany of this work, given recently at the Augsburg Municipal Theatre, was testimony to the anticipation which the announcement of the premiere had created. Dr. Bayerl, the translator, arranger and stage director of the opera, who had devoted himself with much zeal and devotion to the preparation of the German version, saw his happily completed work crowned with unprecedented applause. The libretto of the opera, composed with little taste by Salvatore Cammarano, was translated into German by Bayerl with fineness of perception and exact adaptation to the music. The



Siemssen, Augsburg

A Scene from the Augsburg Production of the Verdi Work. The Principals Are Thomas Salcher as Arrigo, Margarete Hoffmann as Lida, and Eduard Kremer as Rolando

work as a whole is to be rated as one of the best translations of Verdi.

A Dramatic Triangle

The plot of the opera is as follows: After an imprisonment of many years, Arrigo of Verona returns to Milan. Rolando, Duke of Milan, who had believed him to be long dead, gives him hospitality in his castle. Rolando's wife Lida, who had been the beloved of the Veronese visitor in other days, is cast by this sudden reunion into a conflicting turmoil of happiness and pain. In vain she seeks to convince Arrigo, who accuses her of faithlessness, that her father on his death-bed had betrothed her against her will to the Duke. Determined to die, he decides to become a member of some cavalry forces who are to be sent into dangerous action.

In the night before the battle, as he is writing a last farewell to his mother, Lida seeks to dissuade him from his vow. Rolando, who has found a letter

from Lida to Arrigo, believes, when he discovers their nocturnal meeting, that it is a proof of Lida's infidelity. In vain are all Arrigo's assurances that he has not wronged the Duke.

Outside the castle the trumpets are already summoning the warriors to battle as Rolando, bolting the doors behind him, hastens away. To escape the disgraceful revenge of the Duke, Arrigo jumps from the window with the cry, "For the Fatherland!"

Tragic Dénouement

The enemy is vanquished. Arrigo himself deposes the Emperor. The trumpet call of victory breaks in upon the tidings that the hero is mortally wounded. Brought in on a bier, he extends his hand to the Duke and says: "I swear to you; Lida is guiltless!" Stricken, Rolando embraces his wife and his friend, as the standard for which Arrigo fought is lowered over his lifeless body.

Dr. Bayerl, with a stage production



Dr. Franz Xaver Bayerl, Translator, Arranger and Régisseur of Verdi's Opera, "The Battle of Legnano"

of excellent style, won success to an unanticipated degree. Sharing in the acclaim were the conductor, Ewald Lindemann, and the soloists, among whom Margarete Hoffmann as Lida, Thomas Salcher as Arrigo and Eduard Kremer as Rolando won especial recognition. The end of the opera brought an ovation, which promises well for the future career of the newly-discovered Verdi work.

VICTOR ARTHUR SCHUNCK

ARTISTS MAKE TOURS OF THREE CONTINENTS

Noted Musicians to Visit South America, Far East and South Africa

The months of May, June and July will find many artists on tour in South America.

The members of the London String Quartet will sail on May 7 on the Santa Barbara to give seventy concerts in Chile, Peru, the Argentine, Brazil and elsewhere.

On May 15, Nikolai Orloff, pianist, will open his second tour of South America with a concert in Buenos Aires. Nathan Milstein, violinist, will sail from Genoa on May 5, on the Julius Caesar to give twenty-five concerts in South America.

Mieczyslaw Münz, pianist, will sail on May 6 on the Western Prince; among his engagements are appearances with orchestra in Buenos Aires, Santiago de Chile and Montevideo. He will return to Poland in August.

Guimar Novaes, pianist, who makes her home in São Paulo, is at present touring the North of Brazil. She will return to the United States in the fall after several years' absence.

Last autumn Jascha Heifetz and Joseph Szigeti were among those who toured the Far East. This spring Alexander Brailowsky, pianist, is playing throughout Japan, China and Java.

During March and April, Amelita Galli-Curci sang extensively in South Africa, and Heifetz will tour there from July 15 to Aug. 15.

Paderewski to Return for Tour of Two Months Next Season

Returning for his third successive American tour next season, Paderewski is scheduled to be here during February and March, filling about thirty engagements.

JUILLIARD FORCES WILL GIVE MALIPIERO OPERA

"False Harlequin" to Have American Premiere in Double Bill with "Secret of Suzanne"

The Juilliard School of Music has announced for its third and last production this season two works written by present-day composers, "The False Harlequin" ("Il Finto Arlecchino") by Malipiero, which will have its American premiere, and "The Secret of Suzanne" by Wolf-Ferrari. The double bill will be presented on the afternoons of April 28 and 29, and the evenings of April 29 and 30, in the Concert Hall of the Juilliard School.

These operas will be sung in English under the baton of Albert Stoessel and

the stage direction of Alfredo Valentini. The singers and the orchestral players will be students in the Juilliard Graduate School.

The alternating casts for "The False Harlequin" include Ruby Mercer and Ruth Chapelle in the role of Donna Rosaura; Charles Haywood and Lancelot Ross, in the title role; Julius Huehn and Harold Boggess, Don Trifonio; John Barr and Roland Partridge, Don Florindo; and Alma Milstead and Josephine Antoine, maid to Donna Rosaura.

The casts for the "Secret of Suzanne" include Raymond Middleton and Robert Crawford in the role of Count Gil; Ruthe Huddle and Florence Vickland as the Countess Suzanne.

New York State Band and Orchestra Finals to Be Held at Syracuse University

SYRACUSE, April 20.—A thousand high school students are expected to attend the New York State school band and orchestra final contests, to be held at the College of Fine Arts, Syracuse University, on May 6 and 7. A preliminary sectional contest will be held on the morning of May 6. Class C bands and orchestras will compete that afternoon. On the morning of May 7, Class A and B orchestras will be heard, and the afternoon will be devoted to the contest of the A and B bands.

In honor of John Philip Sousa, the massed bands will play three of the composer's marches on the campus at 1 o'clock on May 7.

CASELLA'S OPERA "LA DONNA SERPENTE," HAS ROME PREMIERE

Fantastic Work Is Splendidly Given Under Composer's Baton

ROME, April 1.—A memorable evening in the history of Italian opera was provided by the premiere at the Teatro Reale on March 17 of Alfredo Casella's first opera, "La Donna Serpente," with the composer conducting. At the age of forty-nine, this composer, so well known in orchestral realms, and hitherto represented on the stage only by two ballets, has written a work which was hailed by this first night's

agencies of the vocal content, would seem to mark a new trend in contemporary writing, one that is shared by several of Casella's compatriots. The return to "pure" tradition is noted in the composer's use of recitatives. The vocal writing, however, with the exception of many fine choral moments, was not as fine as was the orchestral.

Based on Gozzi Tale

The libretto by Cesare Lodovici, adapted from a sketch which Casella made from a Gozzi fairy tale, partakes of the fantastic, the grotesquerie and the irony of the original. The story concerns a king who was compelled to undergo many arduous labors and cruel tortures to win back his bride to mortal shape, she, the daughter of the king of fairies, having been turned to a serpent as the result of her mortal husband's too-close questioning as to her identity, and his curse on her for many calamitous events. It is a complex story, with a profusion of minor characters.

Laura Pasini was the heroine, Miranda, her voice well suited to Casella's music. Antonio Melandri, the tenor, who sang Altidor, her husband, filled the intentionally ironic and melodramatic role successfully. Smaller roles were sung by Mmes. Massara, Giani, Mariani and Messrs. Inghilleri, Vannelli, Lanskoj, de Paolis and Nardi.

Use of the masks stipulated by Gozzi was a bit of faithfulness to his source that Casella might well have dispensed with. They added nothing to the drama, their grotesquerie had not the humor that Casella intended them to have, and although some charming music underlined their part in the work, they made for confusion rather



Alfredo Casella, Who Conducted the World Premiere of His First Opera

audience as an important addition to the revival of interest in Italian opera, "pure and simple."

The simplicity of the orchestral style, which is transparent throughout, and well subordinated to the ex-



Ettore Reale, Rome

One of the Imaginative Sets, the Finale in Act III of Casella's "La Donna Serpente," Which Had Its Premiere in Rome Recently

than clarity of an already complicated action.

Elaborate Staging Employed

Several transformation scenes, which utilized the mechanism of the new stage, were notable in the settings, which were designed by a leading painter, Oppo, an Academician and also a member of Parliament. One of these, representing the serpent woman, an

enormous serpent with a woman's body, was received with hisses and laughter.

The reception of the entire opera, however, was very cordial, and Casella was called out for bows many times during the evening. "La Donna Serpente" is being translated into German for future performances in German-speaking countries, it is said.

WENTWORTH BRADFORD

Chicago Modernist Program Applauded

CHICAGO, April 20.—One of the most interesting events of the season was the International Society for Contemporary Music concert of six works by living composers, presented by a chamber orchestra of Chicago Symphony players under Rudolph Ganz, in the Goodman Theatre on April 10. The audience was large, and the enthusiasm greater than at any previous local concert of this type. Mr. Ganz, who prepared and led the program with great authority, was repeatedly recalled and shared the success of the day with soloists and orchestra.

The opening number was Roussel's Concert pour Petit Orchestre, Op. 34, a tasteful work in typical Gallic style. In Hindemith's song cycle, "Die Junge Magd," six poems for contralto, with flute, clarinet and string quartet, written with his customary conciseness of expression, the solo part was intelligently interpreted by Margaret Gent.

Miaskovsky Work in Premiere

Miaskovsky's Concertino Lyrico, Op. 32, No. 3, had a first American performance. It is rather more blithe in general content than is usual with this composer's output, though there are also expressive pages of a darker coloring. The score indicates that the piece may be performed by either large or small orchestra. The problem of instrumental proportion was discreetly managed by Mr. Ganz, but even the small number of strings overbalanced the single wind instruments in a manner to suggest that better results might be obtained with the full ensemble.

Leo Sowerby's Rhapsody for chamber orchestra achieved one of the out-

standing successes of the afternoon. Though not entirely representative of the composer's present style—the work, written in 1922 during his Prix de Rome days, has been previously performed here and elsewhere—it boasts a melodic and rhythmic beauty that won for Mr. Sowerby a genuine ovation. He was called to the stage by Mr. Ganz.

Toch Chamber Symphony Given

To the present reviewer the most intriguing of the afternoon's offerings was Ernst Toch's "Die Chinesische Flöte," a chamber symphony in six sections for fourteen solo instruments and a solo soprano. The work is economically contrived with an unfailingly skillful sense of style and effect. The young soloist, Mary Krakowski, revealed a lovely flute-like quality of voice and sang the difficult music with innate musicianship.

The concluding number, Ibert's Divertissement for chamber orchestra, played with the assistance of Rudolph Reuter, pianist, was an engaging piece of humor which the audience immediately took to its heart.

ALBERT GOLDBERG

Lily Pons to Make Spring Concert Tour

Lily Pons, soprano of the Metropolitan Opera, will make a spring concert tour following her operatic appearances. Miss Pons will appear at Dartmouth College, Hanover, N. H., May 3; Portland, Me., May 5; Montreal, May 9; Lynchburg, Va., May 13; and will close her tour with a broadcast over the General Electric Hour on May 15. She will sail on the Leviathan on May 17 for a holiday in Europe.

ARTISTS AMONG VOYAGERS FOR FOREIGN COUNTRIES

Atlantic Liners Carry Notables to Other Shores as Music Season Wanes

As the music season wanes in this country, artists flock to other fields of endeavor in Europe or favorite places for recreation.

On the Deutschland, sailing on April 6, was Willem van Hoogstraten, conductor of the Portland, Ore., Symphony, who will conduct a Beethoven Festival in Bonn in June, and return to New York to lead the Stadium Concerts during the first four weeks. Walter Giesecking, pianist, was on the Deutschland.

The following day, Roberto Moranzoni, conductor of the Chicago Civic Opera Company, and Georges Thill, tenor of the Metropolitan, sailed on the De Grasse. The Ile de France, on April 8, had aboard Jacques Thibaud, violinist, who completed a coast-to-coast tour; Madeleine Monnier, 'cellist, and Alexandre Sanine, stage director of the Metropolitan.

John McCormack sailed on the Bremen on April 12. Mr. McCormack, after giving a recital in the Royal Albert Hall, London, and serving for a week in the Vatican as private Chamberlain to His Holiness Pope Pius XI, will go to his home, Moore

Abbey, at Monasteraven, County Kildare, Ireland, for a rest, and during the summer will attend the Eucharistic Congress in Dublin. The following day, Michael Bohnen, bass of the Metropolitan, sailed on the New York.

On the Conte Grande on April 15, were Armando Borgioli, baritone, and Francesco Merli, tenor, of the Metropolitan. Agna Enters, dancer, was scheduled to sail on the Havana on April 19.

Sir Thomas Beecham and Nikolai Sokoloff, conductor of the Cleveland Orchestra, sailed on the Europa on the night of April 13. Also on board were Editha Fleischer, Lauritz Melchior and Dr. Hanns Niedecken-Gebhard, all of the Metropolitan, and Sigrid Onegin, contralto. Gregor Piatigorsky, 'cellist, left on the Albert Ballin on April 20.

Matzenauer and Gigli to Appear in Peace Music-Drama by Randegger

The premiere of a music-drama, "The Hymn of Peace," by G. Aldo Randegger will open the annual observance of Peace Week, May 12-18. Beniamino Gigli and Margaret Matzenauer will take part in the concert production on the evening of May 12 in the Town Hall, with the composer at the piano. The libretto of the work is by Henriette B. Randegger.

The Contemporary Scene in American Music

Continuing the Discussion of Various Trends in American Composition—Our Growing Influence—Some Fallacies and Prejudices Exploded

The first installment of Mr. Thompson's article (reprinted from the January issue of "The Musical Quarterly" by special permission, as is the second) appeared in the April 10 issue. In it, the author classified American composers into five groups, commenting on the first of these, the "Nationalists." Discussion of the other four groups follows. Editor, MUSICAL AMERICA.

By RANDALL THOMPSON

THE Eclectics represent the large middle-ground. Abstract music and program music of universal significance are their chief concerns. Just as the Nationalist group maintains that the people contribute to music as a dialect, so the Eclectics maintain that all groups contribute to music as a universal language. The term "eclectic" is used in its favorable sense, implying the belief that all groups are right in their own fields, wrong only in their opposition to one another. Needless to say, this generous belief manifests itself in varying degrees.*

Daniel Gregory Mason, whose Quartet on Negro Themes warrants his mention also among the Nationalists, belongs primarily under this heading, as is shown by the body of his work. A certain sinister and foreboding

*Roy Harris, a member of this group, was discussed fully in an article in the same issue of *The Musical Quarterly*.

pessimism, a dour and bitter irony in Mason's music has not been fully appreciated. His exuberant "Chanticleer," so widely played, refutes the characterization; but the paradox is all to his credit. A good deal of the charm of the early work of Edward Burlingame Hill has been overlooked in the absorption over his prismatic orchestration. He has recently written two symphonies admirable in their directness and unequivocally American in spirit. Leo Sowerby, for his "Prairie" and String Quartet, might be included among the Nationalists; but he has greater significance for the freshness of his approach, the clarity of his ideas and the sureness of his touch. In much of our music there is now a decided trend toward these qualities, and Sowerby has exhibited them from the start. The music of Howard Hanson combines elements of austerity and introspection with those of a sweeping and optimistic democracy. For the first elements he is indebted to his Nordic ancestry; as an American, he is avowedly chauvinistic and has lent a praiseworthy meaning to that word. His activities in the performance and publication of American works are the invaluable expression of that chauvinism. One would like to think that such expressions are a "trend."

Other Marked Tendencies

Mention should be made of Mark Wessel because his poignantly beautiful Sinfonia Concertante for horn, pianoforte and orchestra presages a welcome revival of interest in this type of combination. Herbert Elwell reveals our fondness for the introspective and the ironical. Mark Blitzstein has succeeded in being humorous without becoming an Eccentric. And Bernard Rogers's cantata, "The Raising of Lazarus," has helped to raise also the American cantata from the dead.

Certain Eclectics reveal an outstanding tendency and it can best be illustrated by linking four of them together. The orchestra of men like Copland, Piston, Sessions and Wagenaar indicates that we are finally breaking away from the old orchestral abuses that characterized the majority of our scores in the past. That the orchestral technique of such men is phenomenal is not the point, so much as that they do not allow that technique to lead them into excesses. There is no more preoccupation with "effects"; there is a letting-up on the incessant doubling of strings and wind-instruments; there is economy; and the use of "color" is resuming its proper function of accentuating the form of a piece. It may be that we have gone too far toward the neutral shades in the orchestra. But if so, we have at least cleared the air; and the discipline involved in working in black and white is sure to be salutary. Moreover the neutral orchestra proves to be entirely in accordance with the spirit of the Machine Age.

The Esoteric and Eccentric Schools

Merely to list the Esoterics is to indicate the trend toward the mystic, cerebral, occult and arcane. Hanson, by virtue of certain mystical elements in his music, might come also under this group. But fully to understand the music of such men as Varèse, Ornstein, Salzedo, Ives, Rudhyar, Ruggles and Cowell, one ought by rights to be among the initiated. There is little similarity between these men, other than that they all happen to require a

sort of cosmic sympathy on the part of their listeners. They have written some significant music—not all of it exclusively esoteric—and their music has undoubtedly exerted an influence on our other composers. Salzedo has enriched the literature for the harp and, as an Innovator, has also increased the resources of that instrument. Varèse, by virtue of his superlative musicianship and distinctive style, has unlocked many new sonorities—soft as well as loud—and has various disciples in whom his doctrines can be traced. One should mention Cowell's publication activities because, in the ultra-modern field, they emphasize the trend in that direction shown by the Cos Cob Press, the Eastman School and the Juilliard Foundation.

The "Side-Show" Complex

In Virgil Thomson we have an Eccentric who is preeminent in his own field. The Side-show Complex, so widespread in America, throws oil on the creative fires of this type of man. To be irritated by him is only to play into his hands. To refuse to take him seriously is to run the risk of not recognizing a musician when you see one. Virgil Thomson, though unique, is not alone in the field. An inclination to play the clown crops up in quite unexpected places and, by the law of averages, will probably continue to do so. The morbid fascination that clowning exerts on a minority of our public is apparently irresistible, perhaps because fools speak the truth—once every leap-year.

Lastly, the Innovators. Cowell has been conspicuous also in this group with his exhaustive experiments in pianoforte sonorities. Others have delved into quarter-tones, and still others have brought forward new and unheard of percussive devices. The trend to experiment thrives in America. The effort of following it is sometimes pretty disheartening. Many people "lose control" at the very mention of it. But important things may eventually appear, if they haven't already. Meanwhile we should all do well to recall that, in the past, musical bondage has been broken by an excess of inner pressure. To break bonds in an attempt to simulate pressure is quite another thing.

There remain two pregnant facts—and a moral. There is the fact that in one branch

of music it can unhesitatingly be maintained that we lead the world: the small orchestra of musical comedy and the ballroom. In it, ingenuity, resourcefulness and vigor combine to produce sonorities undreamt of in any other country, with the added attributes of taste and discrimination that are often lacking in our more "refined" music. Even when the scorer is compelled, for commercial reasons, to plug the music at an ear-splitting fortissimo, the skill with which he achieves his sonority is frequently astounding.

America's Growing Influence

There is also the fact that the post-war period will be recognized in history as the beginning of the influence of America on European music. That influence has been exerted in two different ways:

In the first place, from Satie to Stravinsky, many European composers have yielded in one way or another to the spell of ragtime and jazz. The influence of our concert-hall music on Europe has been negligible, for the obvious reason that as yet it has not been widely played there. But we may feel gratified that, through jazz at least, we have paid off the first installment on our musical debts.

Secondly, though there is no reason for us to be purse-proud about it, we are justified in tacitly observing that the commissions and prizes that originated here—and ended up abroad, have fostered some of the very finest modern European music.

And now for the moral. If the dreams of yesterday have become the realities of today, it is equally true that the dreams of today will be the realities of tomorrow; and it behooves us therefore to look to our dreams, to weigh our prejudices and predilections in the balance.

The Phobia of "Unoriginality"

There is one prejudice so destructive that it is imperative to point it out. Owing to our Cult of Individuality, we have an irrepressible fondness for spotting "similarities." The habit is so widespread that it extends from the most casual listener to the most intelligent critic. It has been called the Critics' Racket. Why can we not realize once and for all that detection of similarities belongs to the realm of musicology? There, for historical reasons, it is highly important. But in contemporary musical criticism it is deadening, however much it may serve to

(Continued on page 41)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



GALL-CURCI



TIBBETT



RETHBERG



SCHIPA



MENUHIN

MANAGEMENT

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ANNOUNCE PROGRAM FOR NORTH SHORE FESTIVAL

Noted Soloists to Assist Choruses and Orchestra under Baton of Frederick Stock

CHICAGO, April 20.—The twenty-fourth annual Chicago-North Shore Festival will be held in the Northwestern University Gymnasium from May 23 to 28. The festival will be under the supervision of Frederick A. Stock and his new assistant conductor, Glenn Cliffe Bainum, director of the University band and glee clubs.

The program includes five concerts, to be given on the nights of May 23, 24 and 26, and the afternoon and night of May 28.

The soloists will include Göta Ljungberg, John Charles Thomas, Percy Grainger, Dusolina Giannini, Beniamino Gigli, Jeannette Vreeland, Chase Baromeo and Edward Molitore.

The regular chorus of the festival,

the young people's of 1500 and the Festival Chorus of 600 will be augmented for one of the concerts by the United German Male Choruses, bringing over 3000 voices to the musical week.

Among the choral works to be performed are Brahms's "Requiem," Haydn's "Seasons," and Lambert's "The Rio Grande."

Metropolitan Gives "Tales of Hoffmann" in Westchester Centre

WHITE PLAINS, N. Y., April 20.—The second performance this season by the Metropolitan Opera Company was given on the evening of April 8. The opera was Offenbach's "Tales of Hoffmann," and the cast included Lily Pons, Lawrence Tibbett, Grace Moore, Queena Mario and Frederick Jagel. Louis Hasselmanns conducted. The audience of about 3500 applauded the singers warmly.

SCENES FROM THE ARTIST'S LIFE: A SPRING POTPOURRI



North German Lloyd

Maria Jeritza Was Confronted by a Battery of News Photographers as She Sailed Recently for Europe on the Bremen. Even the Chef in the Window at Rear Forsook His Viands to Peer at the Metropolitan Prima Donna



Above, the Famous Tenor, John McCormack with the Late William J. Guard, for Many Years Press Representative of the Metropolitan Opera: From an Old Photograph among the Valued Possessions of the Singer

At Left, Frederick Jagel, Tenor of the Metropolitan Opera Company, Enjoys the Balmy Breezes at Forest Hills, Long Island, between His Operatic and Concert Activities



At Left, on Mt. Greylock, the Highest Point in Massachusetts, Karl Kraeuter, Violinist, Surveys Nature. He Will Return in June to Pittsfield to Play in the Annual Series by the South Mountain Quartet and to Teach during the Summer

At Right, Robert Goldsand, Viennese Pianist, Sails for Europe on the Berlin after an American Concert Tour in Which He Renewed a Number of Artistic Acquaintances. He Will Return Early Next Season to the United States



Rafael, Santander

At Left, the Members of the Aguilar Lute Quartet Plunge into the Refreshing Briny While on Vacation at Santander, Spain. In the Group Are Elisa, Ezekiel, Francisco and José Aguilar

At Right, Jacqueline Salomons, Young French Violinist, Is Seen (Second from Left) on Holiday at Hossegor in France, Following a Lengthy American Tour as Assisting Artist to Beniamino Gigli



LONDON SEES WANE OF "BUY BRITISH" MOVEMENT IN MUSIC

German Opera Season Projected

—Haydn Bicentenary Celebrated

By BASIL MAINE

LONDON, April 5.—Readers of MUSICAL AMERICA probably know already that "in deference to a widely expressed demand on the part of the public and in view of the improved conditions" the Covent Garden Opera Syndicate, Limited, has reconsidered its former decision with regard to the International season. It will be remembered that the first decision was to hold no season at all, and great was the lamentation when the announcement was made. Now, after all manner of rumors and false alarms, it is announced that we are to have a Wagner Festival, in German, lasting from May 9 to June 3. This festival will include performances of "The Ring," "Tristan," "The Mastersingers," "Tannhäuser," and "The Flying Dutchman."

A notable absence will be that of Bruno Walter, who for several years has been so popular a conductor during the German season. The appearance of Sir Thomas Beecham, however, should prove no less popular, and Robert Heger will be here again to share the burden of two cycles of "The Ring." Among the principal singers will be Frida Leider, Lotte Lehmann, Maria Olszewska, Lauritz Melchior, Friedrich Schorr and Herbert Janssen, all established favorites with London audiences.

Chauvinistic Furore Subsides

The Syndicate has not omitted to make the point that orchestra, chorus and many of the soloists will be British. But let me assure readers of MUSICAL AMERICA that the "Buy British" fever has died down considerably so far as music is concerned. Which is good news. For never within my memory has there been so much bad blood and hysterical vehemence in the English world of music as during the past few weeks. Certain musicians, amateur and professional, who hitherto have been credited with common sense and good manners, have suddenly and surprisingly been shown to have neither. Some of the stories I have heard, some of the incidents I have overheard, have literally shocked me. I shall not offend my readers by making a display of washing this dirty linen before their eyes. For one thing, I am a poor sort of laundryman. For another, most of the linen has by now been cleansed and after a week or two of genial spring weather, we may expect it to be nicely aired.

Before I leave the topic of the Wagner Festival, I should point out that the present year marks the bicentenary of the first Covent Garden Theatre. In view of this fact and of uncertain economic conditions, the conservative choice of works for the coming season is perhaps justified. It remains for the performances to make the year a memorable one, one that shall be worthy of the great tradition of the present theatre and its two predecessors.

The other bicentenary, that of Haydn, has not seen any exceptional activity in the English concert world. The British Broadcasting Corporation has, of course, played its worthy part in the celebrations. On April 3, Adrian Boult conducted the B. B. C. Orchestra, Section E, in a program which included the Violoncello Concerto (I mean of course, the only one that is played nowadays), the fifth of the London Symphonies (No. 95) and the "Surprise" Symphony, which is the third of the London set. On the following day, the Kolisch String Quartet played a program of three of the more mature quartets; and for the "Foundations of Music" series, Helen Perkin played "just a few" of the pianoforte sonatas.

"Foundational" Radio Music

The "Foundations" series, incidentally, is one of the features of the B. B. C. programs, has been for the greater part of its history. Thereby, serious and would-be serious musicians are assured of hearing at least a brief period of "foundational" music every night of the week, with the exception of Sunday. Each week a new subject is chosen with performer or performers who are more or less specialists in that subject.

Not always are the subjects strictly "foundational"; at least not in the sense that Beethoven's Pianoforte Sonatas or Bach's "Forty-Eight" are so. Sometimes, indeed, the program arrangers are to be found flirting with subjects which belie the title of the series. On the whole, however, this period of twenty minutes each evening is one of the few "spots" in the programs that are regarded as a solace and safe retreat for musicians. They are comparable to the daily Bible-reading that was a habit among Victorian families. The removal or modification of the "Foundations of Music" from radio programs, if ever it happens, could be taken as a sign that a radical change has taken place in the public musical taste; or else that the B. B. C. has wrongly assumed that such a change has taken place.

Music Society's Chamber Series

Another notable Haydn bicentenary event has been the series of quartet recitals which were arranged by the Music Society under the patronage of the Austrian Minister. This society holds its meetings in the St. John's Institute in Tufton Street, Westminster. The concerts usually begin at half-past five in the afternoon and are among the most attractive of chamber music programs in London. For this occasion the programs had been arranged to include representative Haydn works and, on each day, one later work by way of obtaining perspective. The performers were the Kolisch String Quartet for the three concerts and the International String Quartet, led by André Mangeot (who is foremost among the active spirits of the society) in the other two.

Apart from these and a few other Haydn programs, the bicentenary has

been chiefly a journalistic observance here. Again the B. B. C. has been prominent in publishing an admirable Haydn number of the *Radio Times*. The musical periodicals have naturally been active at this time, and a number of first-rate contributions have resulted. For my part, I found Sir Henry Hadow's article in the *Musical Times* the most impressive of all. Sir Henry, of course, is well known for his



Robert Heger, One of Two Chief Conductors of German Opera Season at Covent Garden

Haydn enthusiasm, which is well and learnedly expressed in his introduction to the English version of Michel Brenet's book on the composer.

New Haydn Concerto Discovered

One rather obscure event in connection with the bicentenary deserves to be noted in this article, if only for the reason that it will possibly not be noted anywhere else. Recently, a pianoforte concerto by Haydn has been discovered in the library of the British Museum by Herbert Lambert. What was probably the first performance of the work in recent times was given by Helen Perkin at the Pump Room, Bath, on March 31. Certainly it is not included in the Grove Catalogue, and no edition of the work can be found other than that of the London publisher, Bland, in 1790.

A friend, who heard the performance, writes to tell me that the con-

certo proved to be a delightful example of the master's work. The slow movement was particularly impressive, by reason of its slowly developing melody for muted strings and pianoforte. Miss Perkin has made a careful edition of the work, which, with two cadenzas of her own (vexed question!), is shortly to be published.

A Self-Explanatory Composer

Whatever else the bicentenary teaches us about Haydn, one fact emerges clearly enough: of all composers, he needs less explanation than any. In his case, the "appreciation" specialist is superfluous. There is no need to introduce him formally to any kind of audience. His music is so naive, so ingenious, so full of health and sanity, that he quickly finds himself at home in any company.

Naturally, these qualities led occasionally to superficiality, but if we meet with him in this mood from time to time, it is well to remember his enormous output of compositions. Although he cannot be said to be a neglected composer, yet it is true to say that the present generation is acquainted with a very small proportion of his works. It remains to be seen whether the observance of the bicentenary will awaken a genuine desire to know and perform and understand more of this composer's music, or whether it is merely another opportune outlet for the busyness of a restlessly eager generation.

Delius's Settings of Whitman Heard

The Courtauld-Sargent Concert of March 21 included the first performance of Delius's "Songs of Farewell." This work, which is a setting of five poems by Walt Whitman, will always stand as one of the most remarkable feats of composition; for it was conceived by Delius in these last stricken years and conveyed to Mr. Fenby, who then with great devotion proceeded to write out the work.

There is no new revelation of Delius's mind here. Yet the beauty of his thoughts is, in a sense, always new. There are enormous difficulties, especially in the third section, and the Philharmonic Choir did well to face them with so little misgiving. But after the striving, there descends that intangible beauty of sound that we associate with no other composer. The fourth and last sections are the pure essence of his thought.

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Dec. 2, 1931

"In his wise moderation of tempi, his orchestra was always in hand, offering fine response to the difficult changes of pace and mood and giving it excellent warmth and tonal quality."

Omaha World-Herald,

Dec. 2, 1931

"There was a spirituality noticeable in the reading that Mr. Littau gave it, and at times an exaltation that was most thrilling, the delineation of the themes always cleanly brought out. The finale was worked up with skill to a triumphant close."

Omaha World-Herald,

Feb. 3, 1932

"His adaptation of the musical text is really a second creation of the work. The skillful manner in which he brings out themes and protects them by properly subduing the accompanying parts is one of his great qualifications."

Omaha World-Herald, Jan. 6, 1932

"Mr. Littau's conducting surprised even those who have come to expect the most delightful qualities from a conductor. More than ever did he make his musicians come up to those unexpected delicacies of interpretation that fascinate an audience and keep it interested."



G. Maillard Kessler

Tägliche Omaha Tribune,

Dec. 2, 1931

"Mr. Littau conducted the Bacchante with fiery enthusiasm and earned applause of such intensity that he asked the orchestra to rise and share the honors with him."

Omaha Bee-News,

Jan. 6, 1932

"Mr. Littau led the orchestra in a fine projection of the score. The impetuosity of the opening movement, the romance of the slow section and the sardonic turn given the scherzo attested his fine artistic integrity and insight for the less obvious meaning of its lines."

Omaha Bee-News,

Feb. 3, 1932

"He has wrought the program of the music with undeniable cleverness, his scoring is brilliant, in fact he has used well nigh every color in the orchestral tonal palette."

Christian Science Monitor,

Mar. 14, 1932

"Mr. Littau opened the program with a scintillating and brilliant performance in which the transparency and charm were emphasized . . . the finale won an ovation for the conductor and players."

Omaha World-Herald, April 6, 1932

"The theme of forgiveness in the opera of 'Parsifal' and the inspired music that enrich text and thought were given with a loftiness of conception and presentation by conductor and orchestra that made a lasting impression on the audience. It was re-creating of the genius of Wagner to hear this music so beautifully played."

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Music Rides the Storm

THE skies are clearing. Definite plans for next season on the part of leading musical organizations indicate that everywhere the question is one of adjustment to the times, not of giving up. Some important institutions must wait until the completion of negotiations now in their final stages before they can make their announcements for the succeeding year. Here and there, postponement or a temporary lapse of activities, a consolidation or an elimination where the supply has exceeded the demand, is to be expected as part of the adjustment. But it is evident that in its essentials, America's music will be unchanged. Put to the test, music has proved that it is as integral a part of the national life as any industry. Opera, symphony, chamber music, choral music and recitals of every description will go on.

Much hinged on the decision of the Metropolitan Opera directors. They have met the situation squarely and wisely. The shortened season and the reduced prices will simplify many problems, not only with regard to subscriptions but the engagement of artists. The quality of the performances need not suffer, particularly in view of the voluntary reductions of pay quite generally accepted by the artists and in process of

working out with the unions. By maintaining its standards in troublous times, the Metropolitan will put heart into music everywhere. In fact, fewer performances should eventually mean better performances.

The New York Philharmonic-Symphony has announced its season. So has the Beethoven Association. The Oratorio Society and the Schola Cantorum will give out the news of theirs at the usual time. The only major casualty in New York has been the elimination of the Society of the Friends of Music, and there the death of the patron who had carried the burdens almost single-handed resulted in a situation quite different from that of an organization with a collective underwriting, regardless of the times.

Those European nations that went ahead with their government-subsidized musical activities in the darkest days of the world war for the sake of public morale recognized in a different way what private enterprise must recognize—and happily is recognizing—in America. A world without music is now as inconceivable as a world without bread, shelter, clothing and transportation.

We have avoided the dole. We are shaping laws to ease the economic strain and devising measures to relieve unemployment. There is no knuckling. All is fundamentally a process of adjustment. This, in a word, is what the men and women who are financing, directing and disseminating music have to meet. Readjustment, not defeat. Already, music may be said to have weathered the gale.

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Personalities



Amelita Galli-Curci, on Tour in South Africa, Being Accustomed to the High Spots, Forsakes the Veldt of the Antipodean Continent for a Mountain Top Near Capetown

Brailowsky—The pianist Alexander Brailowsky has been decorated with the order of the Crown of Belgium by King Albert. Mr. Brailowsky is making a tour of the Orient and recently played in Manila.

Stravinsky—On a recent program of the Société des Grands Concerts in Lyons, France, Sviatoslav Stravinsky, the second son of the composer, appeared as soloist in his father's Capriccio.

Piatigorsky—Combining literature with music and mountain climbing, Gregor Piatigorsky will spend the summer in Switzerland. He is writing a book entitled "Impressions of an Artist's Life." Although he hopes to complete it this summer, it is said that he has no intention of publishing the work.

Grovlez—Regret is being expressed in France over the resignation of Gabriel Grovlez as chief conductor of the Monte Carlo Opera, a position which he has held for a number of years. Mr. Grovlez has tendered his resignation to Raoul Gunsbourg, to take effect at the end of the current season.

Schelling—In honor of the team captains of the Children's Crusade, which raised over \$4,000 for the benefit of the Musicians Emergency Aid, Ernest Schelling, conductor of the Concerts for Children and Young People of the New York Philharmonic-Symphony, gave a motion picture party on April 16.

Ravel—On a recent tour, which took him through Poland, Maurice Ravel was given a reception by the French ambassador and Mme. Jules Laroche, at which the entire diplomatic corps of Warsaw as well as the prominent music-lovers of the city were present.

Evans—A part-song for four voices, the composition of Samuel J. Evans, of Utica, entitled "How Sweet the Moonlight Sleeps," the words from "Merchant of Venice," will be one of the test pieces in the choral competition at the Royal National Eisteddfod of Wales next year.

Goossens—Following the close of the Cincinnati Symphony season, Eugene Goossens will remain in the Ohio city until June. He hopes during this time to be able to complete his opera, "Don Juan." He will then sail to fulfill engagements in England, but will return to America early in the autumn to prepare programs for the next season of the orchestra and for the 1933 May Festival.

What They Read Twenty Years Ago

in MUSICAL AMERICA for April, 1912

A Pleasure Which We Shared

Mr. Zimbalist has found America to his liking, far beyond his expectations, and looks forward to his return in the fall with unlimited pleasure.

~1912~

A Dangerous Gospel!

Mr. Kreisler admitted that he really never practised. He said that his public performances were his hours of practice, and very concentrated practice it was too!

~1912~

Hear! Hear!

Singing actresses are undeniably interesting, but they are helpless when confronted with the score of a work by Handel, Gluck or Mozart—music that is the bel canto singer's bible.

~1912~

Although She Did!

(Headline) "Don't," Says Mrs. Zeisler, Anent the Study of Music in Europe.

~1912~

Why Not Some American Composer?

Everybody interested in matters of music is glad to hear that Arrigo Boito has been made a senator by King Victor Emmanuel III.

~1912~

We're Still Waiting

When the officially recognized opera of militant suffragism comes to be written, who will be better equipped for the task than the English woman composer, Ethel Smyth?

~1912~

Was It the Shekels or the Arrrr?

"Our German friends denounce America for stealing 'Parsifal' and doing violence to the master's intentions. Well, strolling down the promenade at Meran the other day, I heard the *kurorchester* perform the 'Good Friday Spell,' bells and all. And the Widow Wagner gets her rake-off just the same!"



Charles Wakefield Cadman Visits the Land of His Inspiration. The Photograph Shows Him with a Group of Club Women in Nowata, Okla., in 1912, During a Tour in What Was Once Old Indian Territory. At the Lower Left Is Mrs. Claude L. Steele, Present Correspondent for MUSICAL AMERICA, at Muskogee, Okla.



"The Evolution of the Musical Ear"—a Cartoon of Arturo Toscanini by His Compatriot, Enrico Caruso, Drawn for "La Follia di New York" and reprinted in MUSICAL AMERICA Twenty Years Ago

MASSACHUSETTS CLUBS IN BOSTON CONFERENCE

Noted Speakers Address Federation Delegates on Current Musical Problems

BOSTON, April 20.—The musical conference of the Massachusetts State Federation of Women's Clubs in the Hotel Bradford, on March 31, had a

large attendance. Mrs. George F. Schroeder of Needham, chairman of music, presided. The speakers included Mrs. William Arms Fisher, on "Increasing Choral Societies the World Over," with a demonstration by Robert Lunger; Bainbridge Crist on "Fallacious Theories Regarding Voice Production," and C. M. Tremaine, director of the National Bureau for the Advancement of Music, New York, on "Expanding the Influence of Music Through the Aid of Organizations."

A luncheon feature was the presentation of a poem, "The Spell of Music," by Agnes Carr of the Boston Traveler. Mrs. Ethel C. Park, Brookline, was in charge of reservations.

Current music problems were discussed by Ruth Humphrey Knight of the Dorchester Woman's Club; Mrs. William J. Reilly, Isabel Arnold Dame Music Club, Medford; Helen N. O'Connor, director of instrumental music in the Revere public schools.

Numbers were given by the Federated Choral Society, led by George Sawyer Dunham, and the North Shore Chorus, conducted by Arthur B. Keene; Eileen Grogan, Contralto; the Louisiana Revelers; and Ethel Hutchinson, pianist. Federation guests included Mrs. Carl L. Schrader, president; Mrs. David A. Westcott, corresponding secretary, and Mrs. Frederick E. Judd, director of the Boston district. W. J. PARKER

Marseilles Hears Ninth Symphony and Bach Cantata under Sebastian

MARSEILLES, April 10.—A feature of the series given by the Association

des Concerts Classiques in the Salle Prat was the appearance as guest of Georg Sebastian, of Berlin.

Sebastian was especially hailed in a choral and orchestral program which included the Ninth Symphony of Beethoven, the "Cantata for the Elections" of Bach, and the Overture to "Oberon" by Weber. The concert was a genuine triumph for the conductor, orchestra, chorus and soloists.

In his closing concert, Sebastian gave Mozart's Symphony in E Flat Major and three Wagner excerpts from "Meistersinger," "Tristan" and "Tannhäuser" with brilliant success. This concert included works by Haydn and Martinu played by the Pro Arte Quartet, the latter a striking example of modernism.

NEW YORK LAUNCHES MUSIC WEEK CONTESTS

Annual Series Again Attracts Large Throng of Young Musicians to Competition

The opening of the annual contests of the New York Music Week Association, Isabel Lowden, executive director, is again bringing a throng of eager young musicians to every competition centre in the five boroughs, bent on demonstrating their prowess to the judges and receiving an impartial appraisal of their work.

The Manhattan district contests opened on the evening of April 18 with a session for wood-wind soloists at the Biltmore Hotel, Room 128; on the following evening brass soloists were heard at the same place. On Friday afternoon, April 22, the first session for piano students was scheduled to be held in Steinway Hall at 4 p. m., and on the same evening there was to be a session for the pianists of District 13, at P. S. No. 136, 136th Street and Edgecombe Avenue. On Saturday afternoon, the pianists of Districts 11 and 12 were to compete at Steinway Hall.

The contest for vocal soloists will be held at the Biltmore Hotel, Room 128, on the evenings of April 25 and 26, at 8 p. m. On Wednesday evening, April 27, wood-wind and brass ensembles will compete at Steinway Hall, at 7:30 p. m. At the same hour a contest for pianists of Districts 7 and 8 will be held at the Roerich Museum. On Friday evening, violinists from various districts will perform at Steinway Hall at 7:30 p. m. Steinway Hall will also be the scene of the contest for out-of-town pianists and for those of Districts 53 and 54, on Saturday afternoon, at 2:30 p. m. On Saturday evening, at 7:30 p. m., pianists of District 14 will compete at P. S. No. 132, 183rd Street and Wadsworth Avenue.

Piano and violin judges serving in the various sessions include Albert von Doenhoff, Leslie Hodgson, Grace Hofheimer, Henry Holden Huss, Walter Charmbury, William L. Calhoun, Elias J. Miss, Carl M. Roeder, Bernard Ravitch, Philip Mittell, Roland E. Meyer, Nicoline Zedler-Mix, Jacob Mestechkin, Anton Witek and Hans Lange. Vocal judges include George Fergusson, Wilfried Klamroth, Percy Rector Stephens, Clara Kalischer and Hildegard Hoffman Huss.

New York Singing Teachers' Association Voices Regret at Death of Galski

The New York Singing Teachers' Association at a recent meeting, passed a resolution expressing deep regret at the tragic death of Mme. Johanna Galski. The noted soprano was a charter member of this association at its inception in 1906.

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Headlines from New York World-Telegram, April 8, 1932

"EMILY ROOSEVELT RICH IN TOP NOTES"

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NEW YORK RECITAL, TOWN HALL, April 7, 1932

"... Brought a voice of warmth and amplitude in songs well chosen for variety and quality ... Miss Roosevelt's voice is unusual. It is capable of both brilliance and depth; her program indicated taste and ambition."

—New York Times, April 8, 1932.

"... Her soprano voice is smooth and ingratiating in texture and wide in range. Musically the singer divulged impeccable taste, felicity of phrasing and an intelligent appreciation of style."

—New York Herald Tribune, April 8, 1932.

"... Sang with skill, clarity and expression."

—New York Post, April 8, 1932.

"... Miss Roosevelt's voice is a large and vigorous one ... technically she is well equipped."

—New York Sun, April 8, 1932.

"... The singer displays a voluminous voice of ample range and of unusually beautiful timbre ... brilliancy and carrying power ... sure intonation ...

good tone production ... intelligent musicianship."

—New York Staats Zeitung, April 8, 1932.

"... One of the most agreeable disclosures made in the course of the concert was the facility and skill with which the singer uttered her high notes ... her voice is full, free and clear ... the singer interpreted the songs with a sensitive appreciation of text and music and often with a hearty gusto communicating itself to the audience."

—New York World-Telegram, April 8, 1932.

"... She sang with assurance, a grasp of technical difficulty and comprehension of the elements of interpretation ... beautiful quality, facility in reaching for and sustaining top notes and brilliancy and flexibility of almost florid character ... sang with charm and suavity."

—New York American, April 8, 1932.

"... She took the vivid climaxes with ease and animation ... skill in interpretation."

—Brooklyn Daily Eagle, April 8, 1932.

Management: Richard Copley, 10 East 43d St., New York

NEW HAVEN HEARS
MAJOR RECITALS

Ponselle and Samuel Give
Concerts—Chamber
List Presented

NEW HAVEN, April 20.—Several colorful concerts have marked the closing weeks of the season in New Haven. Among the final concerts of the various series was that of the New Haven Symphony Orchestra on April 3. Under the baton of David Stanley Smith, the orchestra gave a thoroughly enjoyable program of Haydn, Ravel and Tchaikovsky.

Haydn was fittingly honored by a performance of the "Clock" Symphony. The famous second movement, from which the symphony receives its name, was delightful. The assisting artist was Anita Brookfield, harpist, who gave an interesting performance of Ravel's Introduction and Allegro, with accompaniment of strings, flute and clarinet. The Tchaikovsky Fifth concluded the program in stirring fashion.

Chamber Series Inaugurated

An interesting development during the season was the inauguration of a series of four monthly chamber music concerts, on Sunday afternoons, at the home of Mrs. Charles P. Rowland of Hillhouse Avenue, incidentally one of the most beautiful streets in New England. Bruce Simonds, pianist, and a quartet composed of Hugo Kortschak, Romeo Tata, Harry Berman and Emmeran Stoeber were the artists. The programs were preceded by an explanatory talk by Mr. Simonds. Among the compositions heard were the Ravel Quartet and the Brahms G Minor, and Schubert's "Death and the Maiden" quartets, the Bloch Nocturnes for piano, violin and cello, and the first performance of David Stanley Smith's new quartet, mentioned below. The last concert was given on April 10. For this, the Brahms Trio in C Major, Op. 87, Beethoven's Quartet, Op. 59, No. 2, and the Franck Quintet were chosen. The series was oversubscribed and well received.

Rosa Ponselle, of the Metropolitan, gave the final recital of the Woolsey Hall concert series on March 30. The program was a study in contrasting numbers, her glorious voice and effective interpretations triumphing. Operatic excerpts included "O Divina Afrodite" from Romani's "Fedra," "Bel raggio" from Rossini's "Semiramide," and the "Habanera" from "Carmen," which won the greatest applause of the evening. A number of songs were well received. Stuart Ross, the accompanist, gave several solo numbers.

Ensemble Concert Presented

One of the most rewarding evenings of the season was the last in a series of four ensemble concerts given by members of the Yale School of Music faculty on March 23, in the intimate surroundings of Sprague Hall. The numbers played at this concert were the Brahms Horn Trio, a new quartet by David Stanley Smith, and Chausson's Concert in D Major for piano, violin, and strings.

The Horn Trio was played, with due appreciation for the serenity of this famous composition, by Bruce Simonds, pianist, Hugo Kortschak, violinist, and



Vincent

Bruce Simonds, Pianist, Who Participated in the First of New Haven's Series of Chamber Music Concerts

Bruno Jaenicke, horn player of the New York Philharmonic.

Quartet by Smith Has Hearing

Dean Smith's Quartet is a beautifully constructed composition, with some pages suggesting the eighteenth century style. The Andante and the Allegro grazioso movements are engaging, and there are frequent delightful passages of a lyrical nature. Messrs. Kortschak, Tata, Berman and Stoeber performed it in an interesting manner.

The Chausson work was well played by Mr. Simonds, Hildegard Donaldson, New Haven violinist, and an ensemble of Yale Music School students. The work was greeted with a storm of applause and cheers from a usually conservative audience.

Harold Samuel gave a recital of Bach compositions on March 21, the 247th anniversary of the composer's birth, as a benefit performance toward a fund to purchase for the Yale School of Music the manuscript copy of Bach's "Klavierbüchlein," the collection of pieces written for Wilhelm Friedemann Bach. Mr. Samuel recently completed a lecture course on the music of Bach at the Yale Music School. He distinguished himself, as always, in both his conception and interpretation of Bach's works.

MILES KASTENDIECK

PLAN VENICE PROGRAMS

Second International Festival Is
Scheduled for September

VENICE, April 10.—The second International Festival of Music, to be held in conjunction with the Biennial Exhibition of Art, will take place here in September. The first festival was held in 1930, and it is hoped that a similar one may be a biennial event in the future.

The concerts, which are planned to include music from many nationalities, will be held in the Teatro La Fenice, and a small theatre will house the productions of small operas and ballets, and chamber orchestra performances.

Beginning with an international concert on Sept. 3, the general outline of the remainder of the concerts is as follows: chamber works, Sept. 4; French and Russian, Sept. 5; Italian, Sept. 7; American, Sept. 8; chamber works, Sept. 10; Italian, Sept. 11; radio concert, with music written specially for broadcasting, Sept. 12; German, Sept. 14, and chamber works, Sept. 15.

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New York Philharmonic-Symphony, Boston Symphony, Musicians Symphony and New York Orchestra All Heard in Choice Programs—Many New Works Given—Koussevitzky Revives Liszt's "Faust" Symphony—Beecham Says Farewell—McCormack Sings with Musicians Symphony

IN spite of the lateness of the season, orchestral music of the very best has been heard in New York during the past fortnight. A Toch Suite, new to New York, was given by the Boston Symphony; works by Cella and Whit-horne had first hearings and Frederick Stock's 'Cello Concerto its first New York performance by Wallenstein under Sir Thomas Beecham. Modest Altschuler conducted the new New York Orchestra in a list mostly of Russian works.

National Orchestral Association

National Orchestral Association, Leon Barzin, conductor. Soloist, Myra Hess, pianist. Carnegie Hall, April 5, afternoon. The program:

Symphony No. 1 Beethoven
Concerto No. 3, in C Minor Beethoven
Miss Hess
'Scheherazade' Rimsky-Korsakoff

Beethoven's First Symphony was performed by the youthful orchestra with much enthusiasm, demonstrating amply the progress in technical matters that has been achieved during the season. The playing was marked by fine tone-quality, considerable precision and good intonation.

Miss Hess played the concerto with consummate artistry. The truly magnificent comprehension and style of this artist were shown here at their best. The accompaniment of the orchestra was accurate and well balanced.

The colorful Rimsky-Korsakoff work was in the nature of a *tour de force* for the group. Its rhythmic and technical difficulties gave opportunity for a further demonstration of the orchestra's

achievements, particularly the tonguing of the brass and woodwind instruments. Orchestra, soloist and conductor were heartily applauded. P.

Beecham Gives Lalo Symphony

New York Philharmonic-Symphony, Sir Thomas Beecham, conductor. Carnegie Hall, April 6, evening. The program:

Ballet Suite, "The Gods Go"
A-Begging Handel
(Arranged by Sir Thomas Beecham)
Intermezzo, "The Walk to the Paradise Garden" from "A Village Romeo and Juliet" Delius
Symphony in G Minor Lalo
(First time at these concerts)
"The Royal Hunt and the Tempest" from "Les Troyens" Berlioz
Symphony in C Major (K. 425) Mozart

As if to prove that France was not altogether barren of symphonic music before Franck, Sir Thomas revived the



Sandor Harmati Conducted the Musicians Symphony at the Metropolitan for Benefit of Unemployed Musicians

sixty-year-old Symphony of Lalo. There could hardly have been a less happy choice, as its thematic content was too slight for this large form, though the work was vividly presented.

Quite the opposite was the sprightly ballet suite which Sir Thomas arranged from Handel's operas "Alcina," "Il Pastor Fido," "Admeto" and "Rodrigo" for a Diaghileff production in London in 1928. The conductor's orchestration of the nine excerpts was an admirable one, in the spirit of the period, and they were delightfully played.

The Delius opera intermezzo, which the conductor introduced here in 1928, again evoked a poetic mood. The Berlioz bit showed the modernity of this composer's orchestral conceptions. The finest music of the evening, however, came with the Mozart Symphony, which Sir Thomas has previously given here. M.

Koussevitzky in Toch Novelty

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, April 7, evening. The program:

"Bunte" Suite Toch
(First Performance in New York)
Prelude to "L'Après-midi d'un Faune" Debussy
"Till Eulenspiegel" Strauss
Symphony No. 5, in E Minor Tchaikovsky

It was the better part of valor on the part of Mr. Koussevitzky to place the Toch novelty at the end of this program. Had it come later, the rather tenuous musical substance of this "variegated" suite would have been still more apparent. As it was, it made an impression by virtue of the mastery of the modern harmonic devices it revealed. In five short movements, it makes effective use of the piano as an integral orchestral instrument in all but

one of them, the Adagio Espressivo. In this the composer achieves an unexpectedly alluring melodic line, while of the other movements, the "Dance of the Marionettes" proved outstanding.



Theodore Cella's "Through the Pyrenees" Was Given Its World Premiere by the Philharmonic-Symphony

In "L'Après-midi d'un Faune" the sheer tonal loveliness with which Mr. Koussevitzky enveloped the work cast a magic spell upon the audience. It was a performance of haunting beauty.

"Till Eulenspiegel" gave the orchestra greater opportunity to display more brilliant colors, and the work had a convincing interpretation.

In the Tchaikovsky symphony, Mr. Koussevitzky was not content to give a routine reading. He infused a new vitality into it and so effectively immersed his audience in each of its moods as to make of it a new experience. The conductor and his men received a round of tumultuous applause at the close of the program. L. H.

Koussevitzky Plays "Faust" Symphony

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, April 9, afternoon. The program:

Overture to "Egmont" Beethoven
A "Faust" Symphony Liszt
Assisted by the Harvard Glee Club,
Soloist, Rulon Y. Robison, Tenor

The program for the orchestra's final New York concert this season was in the nature of a Goethe celebration, both works presented deriving from the universal mind of Germany's greatest figure of his day.

The overture from the incidental music to the drama "Egmont" Mr. Koussevitzky read in that over-dramatized manner which he, in all likelihood, believes makes it more attractive for present-day audiences. In doing so, however, he makes it far more Koussevitzky than Beethoven. To cite but one point: his stressing of the horn parts on the notes F and G in the coda is such as to overshadow the figure in quarter notes beginning on the same F and G, thus destroying instead of intensifying.

Liszt's "symphony in three character pictures" comes up for appraisal infrequently these days. More than a decade has passed since it was last given here. Its length is doubtless responsible for its neglect by conductors, for it is indubitably, with his "Dante" Symphony, the finest orchestral music he wrote. Making allowance for the unnecessarily noisy instrumentation of some of its more vigorous sections, it remains, for those of us who have a deep reverence for the drama it suggests, the authentic "Faust" music.

Liszt's background was one that fitted him ideally for undertaking this symphony. He was of Weimar a part; he knew the psychology which produced the overwhelming drama of "Faust"; he breathed, as it were, the real German sentiment which is the essence of the work. If his inspiration fell short at times, no matter. There is enough first-rate thematic invention, enough far-sighted harmonic thought in this symphony to make a composer's reputation. The second movement alone is a *chef d'œuvre*, with its tender Gretchen theme, music that is Liszt at his best.

The performance was a good one without reaching the heights that we associate with other hearings of this music. Mr. Koussevitzky conducted with a fine regard for detail and a strong lyric feeling. There was evident, however, a none too great familiarity with the tradition of the work, its various versions, the cuts which every musician who knows the work thoroughly takes for granted. Similarly, the changes in instrumentation, which are accepted the world over, were not incorporated in his performance, save for a few brass passages.

The chorus sang its part with good tone, but the incidental solo was scarcely realized by Mr. Robison, his singing lacking the tender, spiritual

(Continued on page 39)

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Appendix II is a list of over 600 a cappella numbers, classified chronologically by schools.

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CINCINNATI FORCES GIVE MOZART WORKS

"Haffner" Symphony Re- ceives Local Premiere— Wind Ensemble Heard

CINCINNATI, April 20.—The twenty-second pair of concerts by the Cincinnati Symphony under the baton of Eugene Goossens contained several works by Mozart as the orchestra's contribution to the Mozart Festival held in connection with the convention of the Ohio State Music Teachers' Association. The program also included Handel's "Where'er You Walk," sung by Richard Crooks, the soloist at the concerts.

Mr. Goossens opened his program with a beautiful performance of the "Magic Flute" Overture. An aria from the same opera was exquisitely sung by Mr. Crooks, and, after the Handel aria, Mr. Goossens and the orchestra gave a superb first Cincinnati performance of the "Haffner" Symphony in D Major.

Save for the Turina "Danzas Fantasticas," heard for the first time here, the second half of the program was devoted to music from Wagner's "Lohengrin." Mr. Crooks sang the "Narrative" and the "Farewell," and the program was brought to an end by a brilliant performance of the Prelude to Act. III.

Wind Ensemble Presented

The final program of the season by the Cincinnati Wind Ensemble was presented at the Hotel Gibson on the afternoon of April 3. First American performances were given of Eugene Goossens's Fantasy for nine wind instru-

ments, and Richard Novacek's *Sinfonietta*, Op. 48. Other numbers included a *Preludio et Fughetta*, Op. 40, No. 1, by Pierné, Honegger's "Rhapsodie" for two flutes, clarinet and piano, and Cyril Scott's "Exalted Shepherd," for solo flute.

Mr. Goossens appeared in the triple role of commentator, conductor and composer. The artists participating in the program included Karin Dayas, piano, Marcel Dandois, oboe, Max Hess and Vincent Capasso, horns, Ary Van Leeuwen and Louis P. Fritze, flutes, Joseph Elliott and Wilfred Gunn, clarinets, Hans Meuser and Fred Jacky, bassoons, and Henry Wolgemuth, trumpet.

The concert confirmed the impression that the Wind Ensemble, in a single season, has taken its place as one of Cincinnati's most interesting and valuable musical groups.

Novelty by Griffes Heard

Somewhat lighter in content than usual was the program which Mr. Goossens had arranged for the second last pair of seasonal concerts by the Symphony, on April 7 and 8. First came a brilliant performance of Berlioz's "Roman Carnival" Overture, then an exquisitely sensitive and atmospheric reading of the Hugo Wolf "Italian Serenade." The first part of the program ended with a joyous presentation of the Schumann "Spring" Symphony. The second part was given over to the first Cincinnati performance of Griffes' "Pleasure Dome of Kubla Khan," which was superbly done, and Debussy's "The Sea." S. T. WILSON

A new version of Rossini's opera "Signor Brusolino," arranged by L. Landshoff and K. Wolfskehl, was given its first performance at the Wiesbaden Staatstheater on Feb. 16.

Civic Association in Tenth Year



Kaufmann and Fabry

When the Oak Park Civic Association Celebrated Its Tenth Anniversary on March 29, Dema E. Harshbarger, Originator of the Civic Music Plan, and the Founders of the Local Organization, Were Honored Guests. In the Group Which Watched the Cutting of the Birthday Cake Are Seen: Mrs. F. W. Boynton; Dr. H. J. Stewart, Past President; Mrs. W. J. Hamilton, Retiring President; Mrs. Gertrude I. Wiggers, Honorary President; Mrs. C. B. Flitcraft; Miss Harshbarger (Standing, Second from Right); Mrs. W. A. Gilbert and E. J. Bullock, President-elect of the Oak Park Association

OAK PARK, ILL., April 20.—Fifty-five civic concerts by the world's foremost artists and musical organizations is the record of the Oak Park Civic Music Association, which celebrated its tenth birthday on the evening of March 29.

Two hundred leading citizens gathered for a dinner at the Oak Park Club on this occasion. Dema E. Harshbarger, president of the National Civic Music Association and of the Civic Concert Service, Inc., originator of the Civic Music Plan, and four prominent local citizens who sponsored the establishment of Civic Music in Oak Park, were honored guests. Included in the latter group were Mrs. F. W. Boynton, Mrs. Gertrude I. Wiggers, Mrs. C. B. Flitcraft and Mrs. W. A. Gilbert.

At the center of the speakers' table was a three-tiered birthday cake with ten tall candles. Mrs. W. J. Hamilton, retiring president of the organization, presided. Following the dinner she

outlined the achievements of the Civic Music Association during the ten years of its existence and expressed the gratitude owing to the four original sponsors of the local organization. Brief supplementary addresses of appreciation were also made by several other representative citizens.

Miss Harshbarger, who has just returned to Chicago from a trip to California, brought the good news that numerous Civic Music Associations have recently been established on the Pacific Coast, and that despite existing economic conditions, membership in Civic Music Associations throughout the United States is showing a marked increase over last year. Stella Roberts, violinist, played.

The Oak Park Civic Music Association has had a waiting list for several years owing to the fact that membership is limited to the capacity of the High School Auditorium, where concerts are held.

New York University Names Winners of Eustis-Corcoran Awards

The music department of the College of Fine Arts of New York University has announced four awards in the competition for prizes in composition offered to the students of the music department by Mrs. George Eustis-Corcoran last fall.

The jury consisting of Marion Bauer, Philip James and Charles Haubiel awarded the following: first prize of \$50 to Eugene Rodger for a Gigue and Sarabande for violin solo; second and third awards of \$20 each to Bernard Greenwald for a melody for viola and to Albert Miller for a Pastoral for flute; and fourth award of \$10 to Sylvia Rubinstein for a cello solo, "Brooding."

Chamber Guild Heard in Patterson Opera

The Chamber Opera Guild of Roerich Museum, recently organized with the aim of furthering the appreciation of chamber opera and affording young artists the opportunity of appearance before the public, had its first public presentation on Monday evening, April 11, at Roerich Hall. The two one-act operas given on this occasion were "Beggar's Love" by Frank Patterson, American composer, and "La Serva Padrona" by Pergolesi.

"Beggar's Love," which was conducted by Dr. Ernst Lert, was selected from manuscripts submitted in a nation-wide contest of American operas. It is in two scenes and has three characters. The acting of the beggar, played by Augustin Llopis, was the outstanding feature of the work. The role of Peg was sung by Gladys Burns, and that of Nick by John Barr.

Mr. Patterson's score is melodious and written with skill, affording both dramatic moments and lyric opportunities.

The composer was warmly applauded by the audience. Mr. Llopis also took the lead in the Pergolesi opera, this work being on the whole presented with much more finesse under the baton of Philip Gordon. Nellie Paley sang charmingly as Zerpina, and William Daixel acted the role of Scapin. The audience was enthusiastic throughout the evening. U.

Schumann-Heink to Sing with Musicians Symphony

Mme. Ernestine Schumann-Heink will appear as soloist with the Musicians Symphony Orchestra, conducted at this concert by Walter Damrosch, in the Metropolitan Opera House on the evening of April 26. This is one of a series of concerts being given for the benefit of unemployed musicians.

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Jelinek Prize Work Has Premiere in Settlement Schools' Concert

WITH the first performance of a prize-winning composition among its attractions, a program designated as "Musical Milestones" was given by the New York Association of Music School Settlements in the Town Hall on Tuesday night, April 12. The participants, numbering more than 200, were drawn from the nine music school settlements of the city. The students supplied an orchestra of about eighty and a chorus of 125. They also appeared in groups of varying size and character according to the numbers performed.

The program was designed to present, generally in historical sequence, a series of "masterpieces composed expressly for the musical experience of youth." Beginning with a composition styled "Studenten Musik" for chamber ensemble by Johann Rosenmüller (1654), it ranged through Vivaldi, Bach, Haydn and Schumann to Ernest Bloch and Paul Hindemith, contemporaries, and Hanns Jelinek, the young Viennese who wrote the prize-winning composition in the recent contest of the Association. All of this music was exceptionally well presented by the youthful performers.

Atonal Music for the Young

The Jelinek work, a Suite of which four of the five movements were played, was awarded the \$500 donated by Mrs. John Hubbard of Paris, for a work suitable for use in music education. Forty-nine works were entered in the competition. The jury was composed of Harold Bauer, Carl Friedberg, Jacques Gor-

don, Alfred Pochon and Carlos Salzedo. They are said to have regarded it as "an epoch-making event for the music schools thus to recognize the educational value of a work in the contemporary idiom." The composer, now thirty years old, has been best known for his "Music in Jazz." His "Symphony for Wind Instruments" will be played at the June Festival of the International Society for Contemporary Music in Vienna.

The prize-winning work is generally atonal in character, though the close is polytonal. It has vigor, and the Adagio is in a mood of reflective emotion. The material is naïve, the treatment consciously "advanced." Much of it is harsh in its actual sound. There is a kinship to the music of Alban Berg, but less personality. In short, here is music of an assertive ingenuity in the ultraist idiom, but of dubious substance and, on first hearing, of little appeal.

Hindemith was represented by some Canons for voices and string quartet and Bloch by his Concerto Grosso. The large chorus was used in two Bach numbers, "Thee with Tender Care" and "Break Forth, O Beauteous Heavenly Light." Conductors were Hugo Kortschak, Melzar Chaffee, Enrique Caroselli and Theophil Wendt. O. T.

Rosa Ponselle Hailed in Orange Recital

ORANGE, N. J., April 20.—An audience that filled to capacity the auditorium of the Orange High School heard Rosa Ponselle on April 1 give the concluding recital in the series pre-



Hanns Jelinek, of Vienna, Composer of the Prize-Winning Suite Given Its First Performance by the New York Association of Music School Settlements

sented by Agnes Miles. Miss Ponselle, with Stuart Ross at the piano, gave a program of arias and songs, rousing her listeners to much enthusiasm. She was obliged to add a large number of encores.

For next season, Miss Miles has announced Vicente Escudero and his dance ensemble on Dec. 9, Tito Schipa on Feb. 2, and Yehudi Menuhin on Feb. 28. P. G.

"Lindbergh's Flight" the cantata for solo tenor, chorus and orchestra by Kurt Weill, recently had its first performance in Petrograd.

AWARD NAUMBURG PRIZES

Five Musicians Awarded New York Debut Recitals by Foundation

The Walter W. Naumburg Musical Foundation has announced that five young musicians, successful candidates in the foundation's eighth annual series of competitive auditions, have been awarded New York debut recitals next season.

The five winning candidates are: Dalies Frantz, pianist, Ann Arbor, Mich.; Huddie Johnson, pianist, Milwaukee, Wis.; Inez Lauritano, violinist, New York; Milo Miloradovich, soprano, Spokane, Wash.; and Foster Miller, bass-baritone, Columbus, Ohio. The judges were Walter Spalding, of Harvard University, chairman; Wallace Goodrich, director of the New England Conservatory of Music; Bruce Simonds, of Yale University, and Adolfo Betti, formerly of the Flonzaley Quartet.

Marguerita Sylva Announces Cast for "Carmen" Production in English

Mme. Marguerita Sylva has announced the cast for the production of "Carmen" in English which she and her Opera Drama Company will present at the Apollo Theatre on Friday evening, April 29.

The company supporting Mme. Sylva, in the title role, will include Stepan Kozakevitch as Escamillo, Fenton Barrett as Don José, Mildred Burke as Micaela, Julian G. Cooper as Zuniga, Boris Varronowsky as Lillas Pastia, Dorothy Cartier as Frasquita, Pauline Stein as Mercedes, Theodore Bayer as Dancario and Ernest Goodheart as Remendado.

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CONCERTS TAKE UPWARD TREND DESPITE LATENESS OF SEASON

Many Recitals in Manhattan Draw Large Audiences—Solo and Ensemble Concerts All Popular—Beethoven Association Ends Season—Bauer Gives Benefit Recital—Emily Roosevelt Creates Fine Impression in Recital

AT the time when the concert season is usually having its seasonal decrescendo, the list this season continues large, and many prominent artists have been heard during the past fortnight. Sigismond Stojowski was honored in a program entirely of his works at the Roerich Museum. Mary Wigman drew a capacity audience in a repetition of the program in which she made her New York debut last season. Eva Gauthier gave one of her unique programs before a brilliant audience. The Chicago A Cappella Choir made an excellent impression at its first New York hearing.

Marian Anderson Heard with Choir

Marian Anderson, contralto, appeared with the Hall Johnson Negro Choir in the final concert of the Columbia Series in Carnegie Hall on April 4. The lengthy but by no means wearying program was composed of spirituals and secular works, interspersed with arias and songs ably sung by Miss Anderson. Her first group included numbers by Dunhill, Lotti, Mozart and Donaudy. She was later heard in Liszt's "Drei Zigeuner," "O Don Fatale" from Verdi's "Don Carlos," and works by Chamade, Griffes, and Tchaikovsky.

The singing of the choir was characterized by its usual beauty of tone, subtle response to its leader, and disarming sincerity. Familiar spirituals



Nikolai Sokoloff Conducted a Chamber Orchestra at the Beethoven Association's Last Concert of the Season

were received by the audience with great show of enthusiasm.

Miss Anderson displayed a voice of rich purity, fine intonation and a beautiful style. She sang the varied numbers allotted to her with individuality and poise. She was cordially applauded throughout the evening. P.

Marcel Grandjany and René Le Roy

Marcel Grandjany, harpist, and René Le Roy, flutist, appeared in a joint recital in Steinway Hall on the evening of April 5. The program included several compositions, transcriptions by Mr. Grandjany. The concert opened with a "Commentary on a Theme by Rafael Angeles" by Joaquin Nin, followed by a Bach sonata in E Flat Major for flute and harp, and an "Impromptu" by Fauré. The next number, a special feature of the program, one of Debussy's "Danses" transcribed for three harps by Mr. Grandjany, and performed by himself assisted by Djina Ostrowska and Beatrice Burford.

Mr. Le Roy demonstrated a fine tone and capable technique in Debussy's "Syrinx" and Honegger's "Danse de la Chèvre." The remainder of the program contained works by Respighi,



Eva Gauthier Gave One of Her Unique Programs at a Town Hall Recital

René, Gretchaninoff, Nin, Widor and Rimsky-Korsakoff, as well as Mr. Grandjany's "Dans la Forêt," which proved a delightful item. A large audience showed great enthusiasm, applauding copiously throughout the evening. Y.

Persinger Quartet at Juilliard

The seventh concert in the chamber music series at the Juilliard School was given by the Persinger Quartet on the afternoon of April 6. The quartet, headed by Louis Persinger, includes also Dorothy Minty, second violin, David Dawson, viola, and Virginia Quarles, cello.

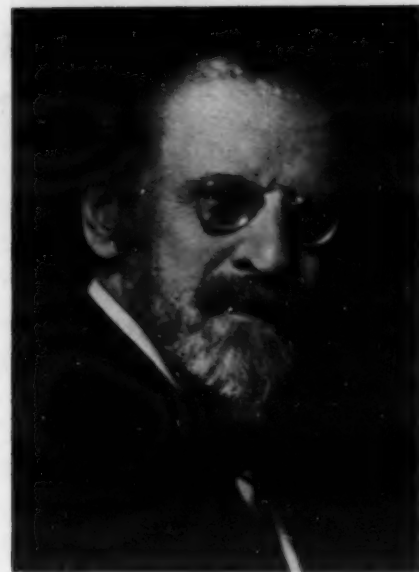
Mr. Persinger was said to be making his first public chamber music appearance since the disbanding of his California quartet in 1928. He has now associated himself with a trio of young artists who have gained expertness in string playing under the Juilliard aegis. Given Mr. Persinger's ensemble traditions and such promising material, the quartet should develop into one of our representative chamber music groups. There were many moments in its playing at this concert which seemed to presage very good things.

The program included Mozart's Quartet in C Major (K. 564), the Variations section from Schubert's D Minor Quartet, and Dohnanyi's Quartet in D Flat Major, Op. 15. The Schubert work was especially well presented. The applause from a discriminating audience was warm. M.

Harvard Glee Club

The Harvard Glee Club, Dr. Archibald T. Davison, conductor, gave its annual concert in the Town Hall on the evening of April 6, offering a program of unusual content and variety.

A list beginning with Beethoven and ending with Bach would have been unthinkable for a college glee club until Doctor Davison demonstrated some years ago that it was not only possible but enjoyable. In the present instance, the Hallelujah Chorus from Beethoven's "Mount of Olives" was followed by Palestrina's "Adoramus Te," two Tudor English numbers, a Border Ballad by Healey Willan, Brahms's "Der Gang zum Liebchen," which won a repetition, choruses from "Mikado," English folk-songs, two choruses from Fauré's "Requiem" and "To Thee Alone Be Glory" by Bach.



Sigismond Stojowski Was Honored at a Concert of His Works in the Roerich Museum

In spite of the necessary shifting in the personnel of the club, Doctor Davison manages to maintain it at a high level of musical excellence. The polyphonic music was admirably sung as well as the numbers in the later idioms. Solos were sung by F. E. Johnson and J. S. Colman in the English folk songs. D.

Stojowski Honored at Roerich Museum

The opening concert of the Polish Institute of Arts and Letters at the Roerich Museum was given on the evening of April 7, under the auspices of the Polish Ambassador His Excellency Tytus Filipowicz, the program being confined to works by Sigismond Stojowski. Besides the composer, the program was given by Mme. Marja Bogucka, singer, Ruth Breton, violinist, and Mila Wellerson, cellist.

Mr. Stojowski and Miss Breton began the program with a sonata in G Major, which was played with charm and excellent ensemble. Mr. Stojowski then played a group of five Polish Idylls, his Op. 24. Of these, "Village Coquette" and "Vision of Dances" were particularly interesting. Miss Wellerson's contribution was a Concertstück, Op. 31, of which she gave an artistic and well-proportioned rendition.

Six songs, settings of poems by K. Tetmajer, were sung by Mme. Bogucka, all finding favor with the audience. Three piano numbers, "Chant d'Amour," "Amourette de Pierrot" and Thème Cracovien Varié, played by Mr. Stojowski, brought the program to an effective close. D.

Emily Roosevelt Gives Recital

Emily Roosevelt, soprano, who appeared as soloist with the People's Chorus earlier in the season, gave a recital in the Town Hall on the afternoon of April 7, with Kurt Ruhrseitz at the piano.

Miss Roosevelt's program included arias from Handel's "Radamisto," Mozart's "Idomeneo," Weber's "Freischütz" and Veracini's "Rosalinda." There were also songs in German, French and English, all well-chosen.

The artist's voice proved agreeable in quality, wide as to range and of considerable volume. She also has the further asset of a well-cultivated musicianship and interpretative sense of high calibre. The "Freischütz" aria was extremely well sung and Schumann's "Widmung" and the Strauss Serenade were also high spots of the recital. The singer's clear diction was especially appreciated in the English group. The recital was a thoroughly enjoyable one in every respect, as the prolonged applause of the audience testified. H.

Armand Tokatyan's Recital

Armand Tokatyan, tenor of the Metropolitan, gave a recital in Carnegie Hall on the evening of April 8, offering a program which ranged widely (Continued on page 30)

LOUIS

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THREE OPERAS IN QUAKER CITY SPAN

"Carmen" by Local Forces
— "Götterdämmerung"
and "Roméo" Sung

PHILADELPHIA, April 19.—A colorful and spirited performance of "Carmen" by the Philadelphia Grand Opera Company brought a new Sevillian cigarette girl in the local debut of Coe Glade, of the Chicago Civic Opera Company. Aroldo Lindi returned to the company as Don José, and Chief Caupolican was the Escamillo.

Miss Glade's Carmen was of the intense, passionate sort, not unduly romanticized and lacking in the subtle sophistication with which some incumbents invest it. It was a voracious Carmen of the time, scene and circumstances. Her rich, warm, dark-colored voice was well placed in most of the music, and she was particularly effective in the card scene. Mr. Lindi sang the Flower Air and other items well and was dramatically convincing. The scene in which he and Carmen part was vivid theatre both on his part and that of Miss Glade. Chief Caupolican's Toreador is always highly theatrical without being overdone, and his famous aria won great applause.

Helen Jepson and Rose Bampton gave a very fine account of themselves in the acting and voicing of Frasquita and Mercedes. Natalie Bodanskaya was an appealing Micaela, though the music was not completely suited to her voice. Albert Mahler and Abrasha Robofsky were amusing and effective as the gypsy



Coe Glade as Carmen, the Role in Which She Made a Successful Debut with the Philadelphia Grand Opera Company

racketeers. The cast was completed by Ivan Steschenko and Conrad Thibault as Zuniga and Morales. The Littlefield Ballet, with Catherine and Dorothy Littlefield, Douglas Coudy and Thomas Cannon as solo dancers, was highly picturesque in its routine. Fritz Reiner kept all the forces coordinated in his conducting.

Two Operas by Metropolitan

"Roméo et Juliette" was the Metropolitan's contribution on March 29, a very charming performance of a somewhat thin opera, staged with effect and loveliness. Owing to Grace Moore's illness, Lucrezia Bori took the role of Juliet, in her graceful way. Edward

Johnson was the Roméo, one of his finest roles. Others in the long cast were the gallant Mercutio of Lawrence Tibbett, the agreeable Stephano of Gladys Swarthout, and the impressive Friar Laurent of Léon Rothier, always a notable characterization. Louis Hasselmans supported the singers admirably.

Philadelphia's only "Ring" trilogy this season was concluded with a memorable "Götterdämmerung" on April 5. This brought the several-times deferred debut here of Goeta Ljungberg. The Swedish soprano achieved an instant triumph by virtue of her physical fulfillment of the heroic role, her understanding in characterization and her noble voicing of the music. Rudolf Laubenthal was in specially good form as Siegfried, both vocally and histrionically. Michael Bohnen's sinister Hagen and Clarence Whitehill's Gunther were of traditional notability, and Dorothee Manski was an appealing Gutrune. The Rhine Maidens were particularly fine. They included Editha Fleischer, Phradie Wells and Marie von Essen. Bodanzky gave a noble reading of the score.

Chamber Series Concluded

The seventh and final meeting of the Chamber Music Association took place on April 3 in the Bellevue ballroom, the London String Quartet making its second visit of the season. Philadelphia had its first hearing of the recently-discovered Haydn Quartet in E Flat Major, Op. 1, No. 1, commemorating the bicentenary of the composer's birth. It proved highly characteristic and well worth hearing. The Beethoven Quartet in F Major, Op. 59, No. 1, was the other number. Both were played with the perfected ensemble associated with

the noted British string organization.

Josef Martin, pianist, was heard to advantage in his recital on March 28 in the new Ethical Culture auditorium, in which he played Schumann's "Symphonic Studies" and G Minor Sonata, and smaller pieces with brilliant technique.

Frances McCollin devoted her Philadelphia Orchestra talks on April 7 and 8, in the Red Room of the Bellevue-Stratford, to an informing and comprehensive analysis of Schönberg's "Gurrelieder."

Despite the counter-attraction of Chavez's "H.P." elsewhere on March 31, John McCormack had virtually a capacity house at the Academy of Music in his first visit here in five years. His reception was little short of an ovation after his very fine singing of old arias from Italian operas, art and folk songs. Among the many encores was the late Chauncey Olcott's "My Wild Irish Rose," given in memory of the composer.

An interesting Bach program was given by pupils of Alexander Kelberine on April 10 in the Ethical Culture auditorium. The participants were Dorothy Stern, Florence Weber and Erna H. Grimshaw.

W. R. MURPHY

A Correction

The name of the pianist who appeared with Mischa Violin in a sonata recital in Steinway Hall on the evening of March 25 was incorrectly given in the last issue of MUSICAL AMERICA. The pianist was Josef Adler.

Vladimir Horowitz will play the new Ravel Piano Concerto with several leading orchestras on his return to the United States next January.

DUSSEAU

Singing with the Boston Handel and Haydn Society,
April 10, 1932, in Szymanowski's "Stabat Mater,"
Kaminski's "Magnificat," and the Aria,
"Elsa's Dream" from "Lohengrin"

"Jeanne Dusseau, confronted with numerous stretches of fioritura which in length, altitude, and difficulty seemed to surpass anything of the sort within memory, was brilliantly successful. Her light, pure, agile voice, and excellent technique were equal to the occasion. She was enthusiastically and deservedly applauded for her work in this and later in 'Elsa's Dream.'"—*Boston Herald*.

MME. DUSSEAU HAS BEEN ENGAGED BY THE CINCINNATI SYMPHONY ORCHESTRA FOR APPEARANCES UNDER THE DIRECTION OF EUGENE GOOSSENS NEXT SEASON

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First Juilliard Summer School Has Extensive Program

New Session to Bridge Gap Between Winter Courses—George A. Wedge Is Director of Project Which Will Enlist Large Faculty

FOR the first time in its history, the Juilliard School of Music will open its doors for a summer session, from July 5 to Aug. 12, a step which has long been a dream of its heads, but which has become possible only recently because of the facilities of the new building at 130 Claremont Avenue, which houses the winter activities of the Juilliard Graduate School and the Institute of Musical Art.

The new Summer School, as previously announced, will be under the direction of George A. Wedge, head of the theory department of the Institute of Musical Art, and author of several standard text-books on harmony. According to John Erskine, president of the Juilliard School, the Summer School is a separate undertaking from the Graduate School and the Institute of Musical Art. The work of both the latter, however, will be extended into the summer, and for this purpose, members of the winter staff have been retained, and other well-known leaders in their various fields added.

"We have keenly felt the necessity for bridging the gap between winter sessions," declared Mr. Wedge, "and for providing a fairly continuous program for people who would like to study in New York. Particularly has the need been felt for work in music

to supplement the academic studies of summer students at the colleges. We have in the past had an interchange of teachers with Teachers College of Columbia University, and the growing demand for a more complete curriculum has stimulated us to give it.

Public School Music Stressed

"Although we are emphasizing public school music, feeling that this is a field in which an increasing number of people are becoming interested, we shall also have master classes in piano, violin and voice, and instruction for the general music student.

"Our purpose is to bring out the most advanced methods of public school music teaching—the old methods are obsolete, and children are the first to find them so. Children nowadays—and this applies also to adults, who are learning to make music have a meaning in their lives—will not be content with a dull routine of teaching which insults their intelligence. For this reason, we have chosen the leaders in their fields who are keeping abreast with modern musical and pedagogical thought."

The public school music faculty will include these widely-known authorities: Mabelle Glenn, music director of the Public Schools in Kansas City, who will conduct courses in methods of music instruction; Alfred Spouse, director of music in Rochester, who will contribute his experience in group voice training; Grace Helen Nash, who will give courses in group piano and also a survey of music literature; Raymond Dvorak of the University of Illinois,



Kubey-Rembrandt

George A. Wedge, Director of the New Summer School of the Juilliard School of Music

courses in band and orchestra, and Adolf Schmid, composer-conductor, well known to radio audiences, who will teach advanced conducting and orchestration in the theory department.

In the instrumental and vocal courses, Mr. Wedge has arranged a weekly class-meeting for demonstration, criticism and discussion of methods, in addition to private instruction. The faculty includes: piano: Katherine Bacon, James Friskin, Sascha Gorodnitzki, Arthur Newstead; violin: Louis J. Bostelmann, Samuel Gardner, Sascha Jacobsen; voice: Belle J. Soudant, Alfred Spouse, Ruth Harris Stewart, Mrs. Theodore Toedt; cello: Marie Roemaet-Rosanoff, and organ: Hugh Porter.

Master classes will be given by Sigismund Stojowski, piano; Louis Persinger, violin, and Fraser Gange, voice.

The theory department will consist of Mr. Wedge, Ada Fisher, Howard A. Murphy, A. Madeley Richardson, Adolf Schmid, Beatrice Haines Schneider, Howard Talley, Ruth Van Doren, Bernard Wagenaar and Helen W. Whitley. For the teacher's college, Alton Jones will be in charge of piano, and Robert Elwyn, voice.

Artists Are Guests of National Opera Club at Waldorf-Astoria

The National Opera Club of America, Baroness Katherine von Klenner, president, presented Gena Branscombe, composer, as conductor and pianist in a group of her works sung by the MacDowell Club of Mountain Lakes, N. J., and Oliver Stewart, tenor, on April 14 at the Waldorf-Astoria. In Miss Branscombe's choral work "Youth of the World," the accompaniment was provided by Joseph Gingold, violin, Geniere Hugel, cello, Edna White, trumpet, James A. Hagar, tympani, and Eleanor Janssen, piano. The composer led the chorus in her "Maples," and in "April, My April" by Milligan, "Pleading" by Kramer, "Moon Marketing" by Weaver and "The Year's at the Spring" by Mrs. Beach. Both the chorus and Mr. Stewart were warmly applauded, the latter having Miss Branscombe as accompanist in her works.

Cara Verson played a group of piano works, including Malipiero's "Masks That Pass" with much success. Berenice Alaïre, soprano, and Alfonso Romero, tenor, both sang solo numbers and a duet from "Rigoletto" effectively.

MANITOBA TEACHERS ELECT OFFICERS

Winnipeg Orchestras Win Applause in Pleasing Programs

WINNIPEG, April 20.—The Manitoba Music Teachers Association held its annual meeting in the Royal Alexandra Hotel on March 31. The following officers were elected for 1932-33: Louise McDowell, Winnipeg, president; Aileen Motley, Winnipeg, vice-president; and A. Maude Blyth, Winnipeg, secretary-treasurer. Following the meeting a luncheon was held, at which Professor Frank Allen of the University of Manitoba was the guest speaker on "The Anatomy of Musical Sounds."

The annual concert of the Matthews Scholarship Fund of the Manitoba Music Teachers Association took place in the Fort Garry Hotel concert hall on March 30. The large audience was very appreciative of the program given by members of the association.

The Manitoba High School Orchestra, organized and conducted by P. Graham Padwick, gave its second annual concert in the Walker Theatre on March 31. The orchestra numbers 200 players, half of whom come from points outside Winnipeg. Throughout the winter these young musicians receive radio lessons broadcast by the Kelvin High School Orchestra, under Mr. Padwick, over CKY. The program included works by Haydn, Tchaikovsky, Wagner, Liszt and Schubert. The concert was given under the auspices of the music bureau of the Winnipeg Board of Trade. A number of prominent citizens made short addresses of congratulation to Mr. Padwick and the orchestra.

New Orchestra Makes Bow

George Rutherford, violinist, recently organized and trained an orchestra of sixty players, which gave its initial concert in the Playhouse Theatre on April 4. Flora Matheson Goulden was the assistant conductor. The solo artists were Alan Murray, violinist, Irene Diehl, violinist, and Leonard D. Heaton, pianist. Margaret Hamilton and Sylvia Gates were the accompanists.

Under the auspices of the Manitoba Music Option Board, a series of broadcasts has been given over Station CKY each Sunday afternoon from 3.30 to 4.00 p.m. Eva Claire organized the broadcasts.

MARY MONCRIEFF

JACOBI WORK ISSUED

Composer's "Indian Dances" Published by Universal Edition of Vienna

Frederick Jacobi's "Indian Dances" have just been published by the Universal Edition, Vienna, by arrangement with C. C. Birchard & Co., Boston. This suite, based on American Indian themes collected by Mr. Jacobi while living in New Mexico and Arizona, is one of his mature works, successfully performed during the season of 1928-29 by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, the San Francisco Symphony Orchestra, Alfred Hertz, conductor, and by the Philadelphia Orchestra, Leopold Stokowski, conductor, both in Philadelphia and New York.

Mr. Jacobi has spent the winter in Ostaad, Switzerland, where he is devoting himself to composition.

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PARIS OPERATIC CRISIS SOLVED BY GOVERNMENT AID

Rouché to Retain Direction of Opéra— Woman Composer's Work at Comique

By GILBERT CHASE

PARIS, April 5.—While the theatrical situation of Paris has developed into a determined struggle between the managers and the government over the question of taxation, the first phase of which was the closing for twenty-four hours of all theatres, cinemas and entertainment halls as a gesture of protest, the situation with regard to the Opéra has, on the contrary, been considerably relieved since my last article was written. Following upon the resignation of M. Jacques Rouché, who has been at the head of the Opéra for more than fifteen years, one heard everywhere such questions asked as "Will the Opéra close?" "Who will succeed M. Rouché?" "What will the Government do to remedy matters?"

It is now possible to answer these questions more or less definitely. In the first place, the Opéra will not close. This much is certain. Its existence has been assured for the present by the granting of an extra subsidy of 3,000,000 francs (\$120,000), which is intended as a temporary relief until the situation can be thoroughly examined and measures taken to place the national lyric theatres on a firmer financial footing. It should be kept in mind that the Opéra is very backward in respect of material equipment, and one of the vindications made by M. Rouché is that France's foremost lyric theatre should be equipped in an efficient, up-to-date manner, and not be merely an "anachronism," as he puts it.

Director Reconsiders Resignation

The answer to the second question asked above is that M. Rouché himself will continue as director of the Opéra, having reconsidered his decision to resign in view of the action taken by the Government. A large number of musicians have expressed their desire to have M. Rouché remain at the head of the famous theatre, and his decision to do so is generally looked upon as a sign of better times to come.

Proposals have been made to popularize the Opéra by lowering the price

of certain seats and by having the performances broadcast, thus enabling it to exert a wider influence in the development of musical taste and to become thereby a truly national institution. In any case, M. Rouché's action has been of inestimable benefit in arousing public opinion to a realization of the situation, and an improvement of present conditions can be reasonably expected.

Novelty at Opéra-Comique

Activities at the Opéra-Comique last month included the production of a one-act comic opera by Elsa Barraine, entitled "Le Roi Bossu" (The Hunch-backed King), and a revival of "Les Pêcheurs de Perles" by Bizet, both given in a double bill on March 17.

Elsa Barraine is a young pupil of Paul Dukas who distinguished herself by winning the Grand Prix de Rome before she was nineteen. "Le Roi Bossu," the libretto of which is by Albert Carré, former director of the Opéra-Comique, is her first work for the lyric stage.

The story is simple, exploiting an age-old theme, and its nature may be readily surmised from the title. The unfortunate young king, who refuses to show himself to the people because of his affliction, goes incognito to the shop of a jeweler whose daughter has been entrusted with decorating the frame of the monarch's portrait. The young girl has been deeply moved by the sad expression of the portrait, and when the king finds that she can love him in spite of his deformity he makes her his queen.

This rather hackneyed subject has been treated by Mlle. Barraine in a conscientious and competent manner, with due regard for the spirit of the text, in an idiom that is discreetly modern. The principal roles were sung by MM. Cathelat, Musy and Tubiana, and Mlle. Lebard.

Bizet's "Les Pêcheurs de Perles" returned to the stage of the Opéra-Comique after an absence of thirty-two years, having last been given in 1900. That the long neglect of this attractive work was unwarranted is in-



Conchita Supervia, Soloist in a Program of Spanish Music in Paris

dictated by the success of the present revival. The glory of "Carmen" has eclipsed all of Bizet's other works, and while it goes without saying that "Les Pêcheurs de Perles" does not compare in merit with Bizet's pseudo-Spanish masterpiece, it nevertheless contains enough fine music, together with the picturesqueness of the setting, to make it worthy of a place in the repertoire. The duet of Nadir and Zurga in the fourth scene of Act I is grateful music, full of that strangely nostalgic atmosphere which Bizet knew how to create, and the writing for the chorus is throughout very effective.

The work was interpreted on this occasion by Giuseppe Lugo as Nadir, Guénet as Zurga, Tubiana as Nourabad and Mlle. Agnus as Léila, all of whom gave a satisfactory account of themselves.

Outstanding Concert Events

As regards the concert world, the end of March marked the end of the symphonic season in Paris, with the exception of a few supplementary concerts taking place this month. Interest in the realm of symphonic music now centers chiefly upon the visits of the foreign orchestras which are scheduled to appear in the French capital. The Berlin Philharmonic under Furtwängler will give two concerts at the Opéra toward the end of this month, while at the beginning of May the Amsterdam

Concertgebouw under Mengelberg will give two concerts at the Salle Pleyel.

Outstanding recitals given here recently included those of Serge Rachmaninoff, Wilhelm Backhaus, Emile Baume, Marcel Ciampi and Elisabeth Schumann. Conchita Supervia was the soloist in a program of Spanish music with the Concerts Siohan, obtaining a great success. The Spanish tenor, Manuel Niella, a newcomer to the French capital, made a very favorable impression as soloist with the Concerts Padeloup, introducing some interesting melodies by his countryman, Oscar Espla.

The young American pianist, David Barnett, appeared as soloist with the Paris Symphony Orchestra, playing the Concerto in D Minor of Brahms in a manner that marked him as one of the most interesting of the younger generation of keyboard exponents. Mr. Barnett was also heard in recital at the Salle Chopin, playing works by Brahms, Schubert, Chopin, Fauré and two Interludes of his own.

Among the guest conductors who appeared here during March were Felix Weingartner, Paul Paray, Pedro de Freitas-Branco and Emil Cooper.

Orchestral novelties included a Suite from Prokofiev's opera "Le Joueur," and a "Triptyque Champêtre" by the Polish composer, Felix Labunski.

Mario Chamlee to Be Soloist in Verdi Requiem in Hartford

Mario Chamlee, tenor, is enjoying an unusually successful concert season. He will be the featured artist in a performance of Verdi's Requiem in Hartford, Conn., on April 27. Mr. Chamlee achieved noteworthy success in this work when he sang it last season under the direction of Toscanini. On April 21 he was scheduled for a return engagement in Albany, N. Y., and will shortly be heard in two radio appearances.

Basil Maine Writes New Novel

A new novel by Basil Maine, London correspondent for MUSICAL AMERICA and music critic in the English capital for the *Morning Post*, will be published by Desmond Harmsworth next month. The novel is entitled "Plummer's Cut." Unlike Mr. Maine's first novel, "Rondo," it is little concerned with music. Mr. Maine's first novel met with considerable success, both in England and in this country, two years ago.

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"Radio Develops Good Singers," Is Opinion of Estelle Liebling

IT is a curious fact, but a fact none the less, that the average person takes "singing over the radio" as a matter of course, as a thing which anyone can stand up and do. It is the same sort of psychology that makes singers in provincial towns talk blithely of "going to New York and getting a church position," as though choir directors met you in droves at the depot with contracts all ready for you to sign on the dotted line.

When, about a decade ago, it was realized that radio singing would before long become something to be reckoned with in the musical world, one of the first persons to grasp the fact was Estelle Liebling, the New York voice teacher, who has made an exhaustive study of the subject in connection with her regular work.

"I was intensely interested in broadcasting from the first moment," said Miss Liebling. "The old WEAF studio was then in the Telegraph and Telephone Building on lower Broadway, and one of my young singers went there to broadcast. Because I am curious by nature and because I was deeply interested in this particular girl, who was none other than Jessica Dragonette, I went down with her to find out what it was all about. That was my first introduction to the radio, and I must say broadcasting fascinated me from the first moment.

Experiment in Broadcasting Studio

"It became an interesting experiment to listen to singers in the broadcasting room and then go into the control room and see the difference—and there was a great difference. Words that could be understood in the broadcasting room sounded like just so much mush when I got into the control room. Singing which seemed absolutely in tune came over appallingly out of tune. Steady voices in one room were accompanied by a tremolo, by the time I heard them in the control room. I realized that there were technical vocal problems which had to be dealt with. I began to work then and have not stopped working since in the development of radio singers.

"The chief essentials for good radio singing are—quality of voice, intonation, steadiness and diction. Poor singers off the radio cannot possibly



Estelle Liebling, Who Has Developed Many Noted Radio Singers

sound like good singers when they are broadcasting. There is not some magic thing which happens to make singing come over perfectly, if it is not perfect singing when it goes into the microphone. You cannot sound like a cultured, trained singer on the air, if you are not one off the air. Whatever you are, is going to come through with a relentless frankness, and you will have to be very charming and sound very charming when you are broadcasting in order to have your vast radio audience think that you are charming!

Brought Out Many Radio Artists

"Owing to the fact that so many radio singers have been developed in my studio, I have had repeated requests from various parts of the country to conduct a class in radio singing during the summer months. That is what I am planning to do this summer. We shall have a three weeks' intensive radio course, daily lessons, much work, much criticism, and, I hope, splendid results. Every day I shall have some well-known radio singer come in and illustrate how broadcasting is done from the particular point of view of that type of voice. I hope to find some wonderful new radio material among these visiting voices, and I shall also form some new trios and quartets, provided we have young people who are interested in that kind of work.

"Of course, today every singer is interested in being a radio singer. You have no idea how absorbing radio work has become to women like Mme. Jeritza and Mme. Galli-Curci. When they are about to make a radio appearance, we work as carefully and analytically on the songs that they are going to sing, and on their way of broadcasting them, as though they were preparing for the creation of a great new role at the opera house.

"So many young people who broadcast think that it is just a question of standing near the microphone or away

ANNOUNCE FACULTY FOR CHAUTAUQUA

Noted Musicians to Teach in Summer Session at Lake Centre

CHAUTAUQUA, N. Y., April 20.—The fifty-ninth session of the Chautauqua Summer Schools opening July 5, will again include this year extensive courses in music. Dr. Arthur E. Bestor, principal of Instruction and president of the Chautauqua Institution, has announced an interesting schedule of classes and lectures.

As previously announced, Lee Pattison, prominent concert pianist, is in charge of the piano department as acting director, fulfilling the duties of the director, Ernest Hutcheson, who is on leave of absence. Assisting Mr. Pattison in the piano department are Gordon Stanley, Eliza McC. Woods and Margaret Farr. Miss Farr, a former pupil of Mr. Hutcheson's, has appeared as soloist with the Chicago Symphony Orchestra and on the concert stage with success. Miss Woods, a member of the Peabody Conservatory staff, Baltimore, will give classes in modern musical pedagogy. Mr. Stanley, who in New York acts as assistant to Mr. Hutcheson in his private teachings, and is on the faculty of the Institute of Musical Art, will conduct special classes in piano technique.

Chautauqua's voice department this season is directed by Horatio Connell, a member of the voice faculty of the

Curtis Institute of Music, Philadelphia. He will teach voice culture and interpretation of opera and oratorio, assisted by Clarence W. Reinert, Philadelphia bass.

Violin Instructors Named

Mischa Mischakoff, concertmaster of the Chicago Symphony, and head of the violin faculty of the American Conservatory of Music, Chicago, will return for his sixth consecutive season and will direct the violin department. On his staff at Chautauqua are Reber Johnson, professor of violin and ensemble in the Oberlin Conservatory of Music, and Mrs. Dorothea Nolte Bestor.

Georges Barrère is scheduled to conduct classes in flute, and to lead a symphonic series of thirty-five concerts with the Chautauqua Symphony during the summer.

Georges Miquelle, solo 'cellist of the Detroit Symphony, will teach 'cello. Lessons in mandolin, banjo, guitar and other fretted string instruments are planned with Luella Allen, of Omaha, as teacher.

A separate department, Public School Music, is organized and conducted under the general supervision of Dr. Hollis Dann, head of the department of music, School of Education, New York University. The University grants the same credits for courses completed at Chautauqua as are allowed for similar courses offered at its own summer school for teachers and supervisors of music.

UTICA OPENS CAMPAIGN

Drive for Community Concert Series Next Season Launched

UTICA, N. Y., April 20.—A campaign to organize the Community Concerts in Utica for the 1932-33 season was launched recently, when representatives of service clubs and civic organizations met for dinner at the Hotel Utica. Various groups pledged their cooperation in securing subscriptions for the coming season. The concerts are sponsored by B Sharp Musical Club.

Geoffrey O'Hara, composer, addressed 300 Rotarians and their musical friends at the Hotel Utica on April 9. He was introduced by Dr. Frank P. Cavallo, who sang some of Mr. O'Hara's compositions at the conclusion of the talk.

The Carolers, made up of Mrs. George Riley, Mrs. Tracey Humphrey, Roland Chesley and Russell Johnson, sang at the concluding musicale for the third season at the Yahnundasis Golf Club on April 10, assisted by Mary Nightingale, accompanist, and Frank Clark, violinist.

A program of American Indian Music was given at a recent business session of the Etude Club at the home of Harriet Woodworth. Those heard included Felix Magendanz, violinist; Helen Hauser and Martha Williams, sopranos; Joseph Battle, Clara Wenner Magendanz, Kathleen Kirkwood Battle, Margaret Griffiths and Miss Woodworth, pianists.

ELLIS K. BALDWIN

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BOSTON SYMPHONY GIVES BACH MASS

Harvard Club and Solo Artists Aid Players in Performance

Boston, April 20.—The pension fund concert of the Boston Symphony, on the afternoon of March 27, was devoted to an impressive performance of Bach's monumental B Minor Mass. It was divided into two sessions, beginning at 4:30 p. m. and 8:30 p. m. respectively, and separated by an intermission of two hours and a half. The work was presented in similar fashion last year, during Dr. Koussevitzky's Bach festival. The orchestra was again assisted by the combined forces of the Harvard Glee Club and the Radcliffe Choral Society; and once more the soloists were Amy Evans, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and Fraser Gange, baritone. The instrumental solos, for violin, flute, oboe d'amore and horn were performed by Messrs. Burgin, Laurent, Speyer, Devergie and Boettcher, of the orchestra. Albert Snow was the organist.

The People's Symphony Orchestra, under Thompson Stone, conductor, gave a request program in Jordan Hall on Sunday afternoon, March 20. The program included Tchaikovsky's Symphonie "Pathétique;" the "Meistersinger Prelude;" Franck's Variations Symphoniques for piano and orchestra, and Chadwick's "Ecce Jam Noctis" for male chorus and orchestra. Hans Ebell and the Apollo Club of Boston assisted. Mr. Stone is to be congratulated for bringing the orchestra to so high a degree of excellence.

The Flute Players' Club, Georges Laurent, director, closed its season brilliantly at the Art club on Sunday afternoon, April 3, when works of two American composers, George W. Chadwick and Arthur Foote, were features of the program. Ernst Toch's Piano Sonata, played by Jesus M. Sanroma, and the Quintet by Bloch, given for the first time in Boston, completed the program.

Sevcik Honored at Concert

There was a flattering turnout of musicians to honor Otakar Sevcik at a concert given to mark his eightieth birthday in Jordan Hall on March 22. Several of his pupils contributed to an evening of rare musical delight. An orchestra, painstakingly trained by Ary Duffer, was well conducted by Hugo Kortchak. Violin solos were played by Vilma Bazant, Vladimir Resnikoff, Maria Hilger and Ary Duffer, the latter excelling in Vieuxtemps's Concerto in D Minor. Maria, Elsa and Greta Hilger performed the first movement of Smetana's Trio for violin, 'cello and piano. Louise Bernhardt, mezzo-soprano of the Chicago Civic Opera, sang with superb voice works of Gluck and Georges. The Czechoslovakian Consul General in New York, Dr. Novak, in an address, traced Prof. Sevcik's long and brilliant career as soloist and teacher. Mr. Sevcik, a venerable and benevolent figure, replied. The audience rose to its feet spontaneously to do him honor.

Rosa Ponselle, soprano of the Metropolitan Opera, received an ovation for her artistic rendition of songs and arias in Symphony Hall, on Sunday afternoon, April 3, after three years' absence. She was impeccably accompanied by Stuart Ross, who also contributed groups of piano classics. There was a large and enthusiastic audience.

Recitals Attract Listeners

Howard Goding, pianist, gave a recital at Jordan Hall on the afternoon of March 19, playing Beethoven, Schumann, Debussy and Chopin works, with ripe musicianship. There was an appreciative audience of large size.

Mary Wolfman, soprano, a product of the Carl Lamson School of Music, Mr. Lamson accompanying, gave her first recital in Jordan Hall on the evening of March 30, revealing a rare voice, carefully trained, and used with musicianship. A large audience gave her an enthusiastic reception.

Louis Drentwett, blind pianist, in a piano recital in Jordan Hall, on March 23, played a difficult program with assurance and made a favorable impression upon a large audience.

Frankie Zecchino, child violinist, a pupil of Emanuel Ondricek, assisted by the Ondricek Violin Artists' Ensemble, Gladys Posselt, accompanist, gave a brilliant recital in Jordan Hall on Sunday afternoon, April 3, including the local premiere of a Lauber Fantasie and works by Corelli, Beethoven-Kreisler, Porpora-Kreisler, Sarasate, Gluck, Burleigh and Wieniawski. Mr. Ondricek conducted the ensemble.

Schelling Completes Series

Ernest Schelling gave his fourth and last concert in his eighth season of concerts for children in Jordan Hall on Saturday morning, March 19. He was assisted by members of the Boston Symphony. The program, a request one selected by the children, included Purcell's Trumpet Prelude; Eichheim's "Japanese Nocturne"; Debussy's "Fêtes"; nine movements from Saint-Saëns's "The Animals' Carnival" in which Lee Palfrey and Dorothea Dean played the piano parts, and Haydn's "Farewell" symphony. The young audience joined in singing "America the Beautiful."

A concert was given at Jordan Hall, on the evening of March 17, by Yves Chardon, 'cellist, with the assistance of Henriette d'Estournelles, 'cellist, Ruth Conniston Morize, organist, and an orchestra of members of the Boston Symphony conducted by Richard Burgin. The delightful program of old and new music included Carl Philip Emanuel Bach's Concerto in A Minor for 'cello and string quartet; Kodaly's arrangement for 'cello and organ of three works by J. S. Bach; Ibert's Concerto for 'cello and wind instruments; a Couperin Concerto for 'cellos and Alexander Tcherepnin's "Rhapsodie Georgienne" for 'cello and orchestra.

Hoérée Work in Premiere

At the Boston Art Club, on Sunday afternoon, March 13, the Flute Players' Club, in its sixty-first concert, gave interesting novelties. The d'Indy Suite, Op. 91, for flute, violin, viola,

'cello, and harp, Arthur Hoérée's Pastorale et Danse for string quartet, which had its first hearing; Boccherini's Concerto for flute and string quartet, heard for the first time in Boston, and Dvorak's Quintet in A, Op. 81, for piano, two violins, viola, and 'cello. The performers were Gaston Elcus and Norbert Lauga, violins, Jean Lefrance, viola, Alfred Zighera, 'cello, and Bernard Zighera, harp, Georges Laurent, flute, and Jesus Sanroma, piano. The Hoérée work was a pleasing example of Gallic modernism and the Boccherini a delightful revival.

Flora Collins, mezzo-soprano, was heard on the evening of March 15, in Jordan Hall, making a good effect in an aria from Rossini's "Semiramis," and songs by Schubert, Schumann, Brahms, Mahler, Castelnuovo-Tedesco, Fauré, Poulenc, Chabrier, Dunhill, Bax, and Bainton. The accompanist was Boris Kogan.

Ruth Posselt, violinist, gave a recital in Jordan Hall on the evening of March 9. The young artist held the intense interest of the audience and was applauded to the echo. Gladys Posselt was a sympathetic accompanist.

Fay Ferguson, pianist, appeared in Jordan Hall on the afternoon of March 12, playing Bach, Chopin's Sonata in B Flat Minor, Ravel's Sonatine, and works by Pick-Mangiagalli, Griffes, Liszt and Dohananyi fluently and well. W. J. PARKER

Thomas Re-engaged by Philadelphia Opera Company for Next Season

John Charles Thomas, noted baritone, has been re-engaged by the Philadelphia Grand Opera Company for next season. Mr. Thomas will appear in at least half of the sixteen performances which have been scheduled. In addition to several new roles, he will sing many of his favorite ones—Tonio, Rigoletto, Scarpia, Athanael in "Thais" and others.

Dan Gridley Is Soloist

NEW ROCHELLE, N. Y., April 20.—The Choral Art Society, Charles A. Baker, conductor, gave its spring concert on April 12, singing successfully Matthews's "The Slave's Dream" and Saar's "128th Psalm," in which Dan Gridley sang the tenor solos admirably. Mr. Gridley also scored in a Mozart aria and songs by Clara Edwards, Kramer, Bantock and Rasbach. The club also sang compositions by Henschel, Bridge, Forsyth, Reichardt-Gilbert, de Brant and Wendt. Willard Sektberg was the able accompanist for the club and Mr. Gridley.

Ruth Miller Applauded in Role of Martha By Norwalk Audience



Ruth Miller, Lyric Soprano, Who Sang the Title Role in Flotow Opera in Norwalk

Ruth Miller, lyric soprano, sang the title role in a performance of Flotow's "Martha" at Norwalk, Conn., on March 6. The opera was presented in the Empress Theatre under the baton of Pietro Creatore, noted bandmaster. In addition, the principals included Henriette Wakefield, Ralph Errolle and Greek Evans. The chorus numbered fifty.

Miss Miller won applause for her fine vocal ability and the charm which she brought to the dramatic representation.

As a result of the success of the performance, it was announced that a permanent Norwalk Grand Opera Company may be organized.

Philadelphia Group Led by Aldrich in Attractive List

PHILADELPHIA, April 20.—The Motette Choir, conducted by Perley Dunn Aldrich, gave an interesting concert in the First Unitarian Church on the evening of April 11. The choir of some twenty-five voices excelled both in a cappella and in accompanied works.

The program included Charles Wakefield Cadman's Japanese song cycle, "Sayonara," sung effectively by Dora Young van Roden and Charles D. Conner. Two duets from Verdi's "Traviata" were given by Mary Joyce Boatrite and Henry Winder.

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Mrs. Beach Writes Two Distinctive New Songs

Two songs of genuine distinction by Mrs. H. H. A. Beach are her "Dark Garden" and "I Shall Be Brave" (Boston: Arthur P. Schmidt Co.), examples of a great gift for song writing. The first is a setting of a lovely poem by Leonora Speyer, in which the vocal line is pure and warm; the second, a Katharine Adams poem, elegiac in feeling, which Mrs. Beach has reflected in music of wistful and tender beauty.

Mrs. Beach's reputation is too great to call for extended comment here on her outstanding creative ability. But the writer of these lines would like to take occasion to point out that her sense of voice and piano is an unusual one; that she has made a place for herself because of her remarkably successful blending of singer and player; that these two songs reveal her gift most happily, not because they are somewhat modern in spirit—they are harmonically vital—or for any reason other than that they are Mrs. Beach. Mrs. Beach is not afraid to be herself. That is why her music has a true ring.

Both songs are issued in high and low keys. They are songs which should be heard on the recital programs of our finer singers.

Clokey Sets Famous Jonson Poem for Male Voices

Joseph W. Clokey, who has shown genuine talent as a choral composer, displays undaunted courage in setting to music Ben Jonson's famous poem "Drink to Me Only with Thine Eyes" (New York: J. Fischer & Bro.). He has set it for unaccompanied male voices and has made a truly emotional part-song of it, dividing his voices into many parts where necessary and employing real taste in his free treatment of the rhythm, a combination of 3/4 and 4/4, depending on the textual demands.

From the same publisher come two part-songs by Annabel Morris Buchanan, which are worthy of praise. "April" is for three-part women's voices with piano accompaniment and "An Old Song" for four-part women's voices with piano or to be sung unaccompanied, at will. The latter, a setting of a Thomas S. Jones, Jr. poem, is remarkably happy in the part writing. Both pieces were written for the national biennial convention of the National League of American Pen Women in Washington this month.

Excellent Popular Biographies of the Masters Issued by Breitkopf

While the great American public attempts to quench its cultural appetites, in regard to music, on such flimsy fare as is offered in those syrupy sound "shorts" on the lives of the great composers that occasionally adorn the repertoire of our overgrown nickelodeons, the publishing house of Breitkopf and Härtel, Leipzig (New York: Associated Music Publishers, Inc.), has been far-seeing enough to provide the great German public with something more substantial.

A series of booklets has just been

issued by these gentlemen, each dealing with the life and works of one of the masters. The style and the general tone of these booklets is popular. They are addressed to the man in the street; but they are not on that account slipshod or incompetently written, nor do they deal exclusively with "love interest."

The masters treated are Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Brahms, Wagner, Bruckner, Johann Strauss and Verdi.



Mrs. H. H. A. Beach, Whose Gift for Song Writing Is Again Revealed

Each volume, beautifully printed, with copious musical illustrations and pictures, contains a short biography and an essay on the works of the composer, both written by a musicologist of standing. As a frontispiece, each contains an excellently reproduced page of the composer's original manuscript, and in the middle of the volume are to be found several pages of his music, usually excerpts from his most popular works, in a competently edited piano reduction or vocal score.

The booklets are bound in paper with attractive pictorial covers, and are very moderately priced. They are entitled "Was weisst Du von Bach?" ("What Do You Know About Bach?"), "Beethoven," "Wagner," and so on. They are by a long shot the most intriguing popular music biographies that this reviewer has seen.

Attractive New Snodgrass Song Published

Baritones and tenors will welcome Louise Snodgrass's newest song, "With All of Dublin Lookin' On" (New York: Galaxy Music Corporation), for which she has also written the excellent text. Here is a bright piece, light in character, with a spontaneous lilt that is most attractive. Melodically the song is valid, and the accompaniment backs up the voice with many a harmonic and rhythmic touch that will contribute to its being a favorite as soon as it is heard. A high or medium key is issued.

Whittaker Edits Notable Works for String Orchestra

In the Oxford Orchestral Series edited by W. Gillies Whittaker, there are issued a number of attractive works for string orchestra. Notable among these is a "Denbigh Suite" by Gordon Jacob, Dr. Whittaker's transcription of a Chaconne in G Minor by Purcell, Gordon Stutely's Suite "Salt o' the Sea" and a fine Prelude and Sarabande by Colin Taylor.

These are issued in scores and parts



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in editions of unusual beauty. The music itself in each case is of superior quality, showing what gifted men the present day English school possesses in Messrs. Taylor, Stutely and Jacob, and what noble music is Purcell's. Dr. Whittaker is to be congratulated on his fine editorial skill in choosing the works in this series, also for his superb transcription of the Purcell Chaconne, which he has set for three violins, viola, cello and bass, a splendid reproduction of the original score for two violins, gamba and basso continuo from the Sixth Sonata in the posthumous set of "Ten Sonatas of Four Parts."

New Music Received

For Violin and Piano
"Sevillana." By I. Albeniz. Transcribed by Albert Spalding. (Carl Fischer.) "Kuruka-Kuruka." By Koscak Yamada. Transcribed by Efrim Zimbalist. (Schirmer.) Two Moods: 1—"Exuberance." 2—"Pensive." By David Lincoln Burnham. (Carl Fischer.) "Canzonetta." By Mendelssohn. Arr. by Karl Rissland. (Ditson.) "Mazurka de Concert." "Caprice Roumain." By G. Boulanger. (Bote & Bock.) Song Without Words. Spring Song. By Robert Caryll Micklem. (Curwen.)

For Organ
"Easter Prelude." By T. Frederick H. Candlyn. (Ditson.)

For Piano Solo
"The Northern Pines." March. By John Philip Sousa. (Schirmer.) Fraternity and School Marches. Album. (Presser.) "Century of Progress." March. By John Philip Sousa. (Presser.) Four Miniatures. By Ernest Walker. (Oxford.) "Reverie." By Camille Zeckwer. (Carl Fischer.) "June-Days." By Gordon Balch Nevin. "Rustle of Leaves." By Rob Roy Peery. (Ditson.) "Arabian Suite." Four Compositions. By Rudolf Friml. (Boston Music Co.)

For Two Pianos, Four Hands
"Moon Pictures." By Edward A. MacDowell. Op. 21. Transcribed by Felix Fox. (Schmidt.) "Mexico." By George Newell. (E. C. Schirmer.)

For Piano Four Hands
Album of Marches. By John Philip Sousa. (Presser.)

Pageant
"Christ Glorified." Compiled by William V. Dixey. (Ditson.)

TWIN CITIES HAIL MENUHIN'S RECITAL

Onegin and Horowitz Head List of Notable Visitors

MINNEAPOLIS, April 20.—Yehudi Menuhin closed the recital series of the University Artists Course on March 8. His playing of the Tartini G Minor Sonata, the Bach Sonata in A Minor for violin alone, and the Bruch G Minor Concerto, was hailed with much applause. In a large group of shorter works he showed his mastery of making familiar things seem unhackneyed, revealing many point of beauty. As a closing number he played the A Minor Caprice of Paganini.

Sigrid Onegin made her annual appearance at the Northrop Memorial Auditorium, in a recital sponsored by the University of Minnesota Artists' Course, and made her usual furore with a capacity audience. A Rossini aria, groups of songs by Franz and Strauss, and a liberal group of Swedish, Hungarian, Greek, French and South German folk songs made up her lists.

Sigrid Karg-Elert made his only appearance in the Twin Cities in an organ recital under the auspices of St. Mark's Choir and the local chapter of the American Guild of Organists, at St. Mark's Episcopal Church on Feb. 14. The spacious cathedral was filled to the very doors by a highly appreciative audience. His program included works by Christian Bach and Liszt as well as several of his own compositions.

Vladimir Horowitz made an appearance in the University Artists Course recently with a monumental recital that evoked boundless admiration. His program contained works by Paganini-Liszt and Brahms.

Maurice Dumesnil, pianist, not heard here since he appeared some years ago as soloist at a symphony concert, gave a recital before the Thursday Musical at the Orpheum Theatre recently. He played Beethoven's Sonata Op. 27, No. 3, a substantial Chopin group and several modern French compositions, closing his delightful program with Liszt's Eleventh Hungarian Rhapsody.

The second Apollo Club concert at the Lyceum, under the direction of William MacPhail, presented Richard Czerwony, former concertmaster of the Minneapolis Orchestra as soloist. Mr. Czerwony was enthusiastically received.

On March 10 the Thursday Musical presented Harald Kreutzberg and his group of dancers.

Gordon Quartet in Local Bow

The Gordon String Quartet was the closing attraction in the Schubert Club concert series in St. Paul, on Feb. 19. This splendid organization which has never before appeared here, won instant recognition for the superiority of its ensemble, manifested tellingly in the Brahms C Minor Quartet, and the Dittersdorf E Flat Major Quartet, "La Oracion del Torero" by Turina. "Dream Dusk" by Whithorne, and "Etude de Concert" by Sinigaglia closed the program.

The University Singers gave "Robin Hood" by DeKoven on three recent days at Northrop Memorial Auditorium under the musical direction of Earle G. Killeen and with the assistance of the University Symphony Orchestra. Edward Andrews staged the production.

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OMAHA SYMPHONY IN VIVID CONCERT

Beatrice Belkin Heard with Orchestra—Goldsand Plays

OMAHA, April 20.—One of the most interesting concerts of the Omaha Symphony, Joseph Littau, conductor, was given on the evening of April 5 and the afternoon of April 6 at the Joslyn Memorial. Beatrice Belkin, coloratura soprano, the conductor's wife, was the assisting artist.

The Overture to "Russlan and Ludmilla" by Glinka stirred the audience. Haydn's C Major Symphony was played in observance of the bicentennial of this composer's birth, and received a charming presentation in the classic spirit. The Good Friday Spell from "Parsifal" by Wagner was a seasonable number. Rimsky-Korsakoff's "Dance of the Buffoons" was played with spirit, revealing the orchestra's growing virtuosity. Mr. Littau received many recalls, which he shared with the players.

Soprano Feted as Soloist

Miss Belkin sang arias by Mozart, Rossini, Meyerbeer and Rimsky-Korsakoff with perfection of intonation, clarity and charm, assisted by P. J. Christman and Elgin Asbury, flutists. She graciously shared applause with the players. Extra numbers by the singer included works by Granados and Leoncavallo and "Nightingale" by Alabiéff, arranged by Estelle Lieblich. Mr. Littau furnished artistic accompaniments for the added numbers. Miss Belkin was the recipient of many flowers.

The Tuesday Musical Club closed its 1931-32 series with a recital by Robert Goldsand, pianist, at the Joslyn Memorial. He played numbers by Bach, Beethoven, Mozart, Brahms and Chopin, and "The Children's Corner" by Debussy with virtuosity and sane interpretation. Credit is due Mrs. A. D. Dunn, president of the club; Juliet McCune, program chairman, and a capable board of directors for the success of this season's programs.

Eloise West McNicholas arranged a delightful program for the Friends of Music on the morning of March 31 at the home of Mrs. Charles Metz. The Quintet No. 6 by Mozart was played by Madge West and Grace Leidy Burger, violins; Miss McNicholas, viola;



Joseph Littau, Conductor of the Omaha Symphony, and His Wife, Beatrice Belkin, Soprano, a Recent Soloist with the Orchestra

Edwin Clark, 'cello, and Emil Krause, clarinet. The number received a musicianly reading. Norman Moon sang the cycle "On Wenlock Edge" by Vaughan Williams, with artistic accompaniment by the strings and Mrs. Arthur Klopp at the piano.

Joseph Littau closed his series of "Music Talks" on the morning of April 1. A group of 300 attended the series.

Under the auspices of the Society of Liberal Arts, August Borglum presented Jean Borglum, pianist, in a recital March 13 at the Joslyn Memorial. Miss Borglum played with authority and good style.

The fifth Annual Regional Conference of American Federation of Arts was held at the Joslyn Memorial on March 31, April 1 and 2. A program of folk-music and dances, given under the direction of Helen Grauss, local secretary, delighted a capacity audience. MARGARET GRAHAM AMES

Singer and Dancer Appéar at Musicale in Wanamaker Auditorium

Anna Steck, lyric-coloratura soprano, and Sophia Delza, dancer, appeared in a musicale in the Wanamaker Auditorium on the afternoon of April 15. The program began with a group of organ numbers played by Dr. Alexander Russell. Miss Steck sang works by Handel, Rhené-Baton and Mozart and was especially well received in a group of songs by Meta Schumann, who accompanied her.

Miss Delza was accompanied at the piano by Elsa Fiedler and on percussion instruments by Gertrude Karlan.

STOKOWSKI GIVES AMERICAN PROGRAM

Striking Variety of Style in Eight Works Presented

PHILADELPHIA, April 20.—Leopold Stokowski gave an all-American program at the concerts on April 1 and 2, the latter of which was broadcast. Most of the works were new here, though Griffes's "The Pleasure Dome of Kubla Khan," given a very poetic reading, and the Scherzo from Robert Russell Bennett's "Abraham Lincoln" Symphony were familiar. The novelties were Henry Cowell's ultra-modern "Synchrony"; John Powell's Three Virginia Country Dances, relished most by the audience; Aaron Copland's well-conceived "Music for the Theatre"; Louis Gruenberg's "Moods," which attempted a suggestive alliance between sound and color; Walter Piston's Suite, rather academic but well constructed; and Dubensky's Fugue for eighteen violins in groups of two, a very skillful piece of craftsmanship with original and attractive melodic material.

Mr. Stokowski thanked the audience for expressions of approval and said that it had taken him a year's examination of several hundred scores to build this program of music "marvelous" from many angles.

Rich Leads Pennsylvania Symphony

Thaddeus Rich, former concertmaster and assistant conductor of the Philadelphia Orchestra, was the guest conductor of the April 3 concert of the Pennsylvania Symphony Orchestra. Dr. Rich gave impressive readings of the Dvorak "New World" symphony, Beethoven's "Leonore" Overture No. 3,

and Wagner's "Ride of the Valkyries" and "The Entrance of the Gods into Valhalla." Alexander Kelberine absolved himself of the enormous pianistic difficulties of Liszt's "Totentanz" with ample technique and excellent understanding.

Both David Saperton, who gave the April 4 faculty recital of the Curtis Institute, and his father-in-law, Leopold Godowsky, from whose distinctively pianistic works, original and transcribed, the program was made, received huge ovations from an audience which crowded Casimir Hall and included many prominent pianists. Mr. Saperton has the colossal technique required to play the very demanding Godowsky compositions as well as a sensitive faculty of interpretation. He was especially good in the atmospheric "Java Suite," which was played completely, and in the series of "Studies on Chopin Etudes." A manuscript transcription of Albeniz's "Triana," like the Javanese suite, had a glamorous nationalistic color. As a brilliant finale, Mr. Saperton played the Strauss-Godowsky "Artist's Life" Waltz.

Arthur Reginald was heard in recital in the Academy Foyer on March 30, divulging an excellent style, varied touch and commendable gifts of interpretation. He gave Olga Samaroff's transcription of Bach's Organ Fugue in G Minor ("The Little") and a group of Brahms for an inaugural, and followed this with a good reading of the Chopin Sonata in B Minor. The remainder of his list was devoted to interesting works by Hindemith, Stravinsky and other modernists, some of which were new here.

W. R. MURPHY

BACK LINCOLN SYMPHONY

Membership Campaign Assures Concerts for Next Season

LINCOLN, NEB., April 20.—The campaign for membership in the Orchestra Association assures a good season for the Lincoln Symphony during the coming year, with soloists for four of the five Sunday concerts. Sigrid Onegin has been engaged for the early fall.

A pleasing concert given in the Stuart Theatre on a recent Sunday afternoon closed the fifth season of the Symphony, under Rudolph Seidl, its conductor. Alma Wibbing, soprano, of St. Louis, was an applauded soloist. The program included the Overture to Weber's "Freischütz," Schubert's "Unfinished" Symphony, Liszt's Second Rhapsody, and a group of request numbers.

The civic Music Concert Association reports a gratifying increase in membership for the coming year and the assurance of the continuation of the concert course. Archie Furr is president, and Willard Kimball secretary. H. G. KINSCILLA

Fowles Gives Lecture before New York Community Council Heads

Ernest Fowles, Fellow of the London Royal Academy of Music, was presented in a lecture-recital under the auspices of the New York Music Week Association, in the ballroom of the Hotel McAlpin on the evening of April 12. The program was complimentary to the leaders of the Community Councils of New York.

Dr. Fowles was introduced by Isabel Lowden, executive director of the New York Music Week Association, who

spoke of the work being done by that organization in promoting a love of music among the young people of the city. The lecturer, taking as his subject "If Music Ceased to Be," spoke of the universality of the art, which provides the best expression of common human traits, and illustrated the theme by playing piano works by a large variety of composers.

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(Continued from page 22)

through arias and songs in several languages.

He began with "Una furtiva lagrima" from Donizetti's "L'Elisir d'Amore." Handel's "Rendi'l sereno al ciglio" showed what Mr. Tokatyan could achieve in smooth cantilena singing, and Strauss's "Ich trage meine Minne" was a fine and continent piece of vocalism. Songs by Donaudy, Cimara, Strauss and Hugo Kaun concluded the first half of the concert, to which was added the Narrative from Act III of "Lohengrin," well sung.

The second half included songs in French by Szulc, Koechlin and Leoncavallo, a novel group of three Armenian songs by R. P. Komitas, and a final group in English by Jensen, Rasbach, and Clara Edwards, whose "Stars and the Depths of Night" had a first performance. A number of encores were added.

Kurt Ruhrseitz played the accompaniments.

Quartet Plays for Young Folks

Postponed from the previous Saturday, the Perol String Quartet gave the last of the series of Intimate Concerts for Young People in the Barbizon Plaza on the morning of April 9.

Carefully selected for the edification of the youthful audience, the list began with the C Minor Quartet, Op. 18, No. 4, of Beethoven, followed by the Scherzo from Schumann's Quartet in A Minor, Op. 41; the Andante from that in A Minor, No. 29, by Schubert, the Agitato from Brahms's Quartet in B Flat, Op. 67, and three movements from the Dittersdorf E Flat Quartet.

Dessoff Choirs in Engaging List

An unusual and interesting program was given by the Dessoff Choirs, composed of the Adesdi Chorus of women's voices and the A Capella Singers, in the Town Hall on the evening of April 9, with Randall Thompson as guest conductor in the absence of Margarete Dessoff.

The list had been rearranged to omit several sixteenth and seventeenth century songs that had been announced, in order to make room for the conductor's "Americana," a racy and skillful setting of texts from the *American Mercury* and the New York *Graphic*, which had been previously performed at a League of Composers concert, and which closed this program with a breezy note of modernity.

Mr. Thompson's work was sung by the A Capella Singers, as were delightful songs and madrigals by Vautor, Weelkes and Banchiere, and a Serenade by Orazio Vecchi. This same group also performed for the first time in America four accompanied madrigals of Monteverdi, the first with harpsichord,

played by Frank Widdis, and the others with harpsichord and two violins, played by Jose and Kachiro Figueroa, accomplished violinists.

The Adesdi Chorus was heard in a first public performance of an antique Mass in B Flat by Antonio Lotti, another "first time" presentation of the contemporary Joseph Haas's Rondo,



Arthur Judson Philips Led The Advertising Club Singers in a Delightful Spring Concert

"Des Lebens Sonnenschein," with piano accompaniment, and glees and madrigals by Arne, Martini, Wilbye and Weelkes.

The performances were excellent throughout, and the diversity of the program pleased a cordial audience.

Marie Edelle Gives Postponed Recital

Marie Edelle, soprano, who was heard here some years ago, gave a recital postponed from last month, in Steinway Hall on the evening of April 9, with Viola Peters at the piano.

Miss Edelle possesses a voice of power and emotional range, combined with marked musical intelligence. The first half of the program, which was chosen with discrimination, was devoted to lieder by Brahms and Schubert, and included songs infrequently heard, such as "Ich muss hinaus" by the former and "Amalia" and "Liebeslauschen" by the latter.

Other well-sung numbers were by Caplet, de Falla, Tchaikovsky, Moussourgsky, Rachmaninoff nad Gretchaninoff.

Bauer Gives Benefit Recital

Harold Bauer gave his second and final recital of the season in New York



Cara Verson Demonstrated Her Abilities as a Specialist in Modern Piano Music in an Admirable Recital

on the evening of April 10, in the Town Hall for the benefit of the International Student Service.

Mr. Bauer played the A Minor English Suite of Bach, the C Sharp Minor Sonata, Op. 27, No. 2, of Beethoven; four Chopin Ballades, his own transcription of a Pastorale by Franck, and pieces by Debussy, Schubert and Ravel.

As usual, Mr. Bauer held his audience spellbound by his exquisite tone coloring and by the impeccable manner of presenting a program drawn from such diverse sources. The Beethoven was listened to in breathless silence and the tribute of rapt attention was evident throughout the recital. As usual there was a large number of encores demanded and given at the close of the printed program.

Violette Browne in Spring Recital

In a program of songs devoted entirely to the spring season, Violette Browne, soprano, appeared before a friendly audience at the Astor Gallery in the Waldorf-Astoria on the afternoon of April 10.

The program was preceded by a short introductory address by Mirza Ahmad Sohrab, who spoke on the Persian attitude toward spring and its valuable contribution toward art. Miss Browne's program was an interesting one drawn from compositions by Ley, Szmanowski, Strauss, Debussy, Nicolai, Pergolesi, Durante, Somervelle, Bridge, Shaw and Macfadyen. Elio Gianturco was at the piano.

Perol Quartet Continues Series

The sixth concert of the series by the Perol String Quartet for the benefit of the Greenwich House Music School was given in the Dalton School on the evening of April 10.

The works heard included the C Minor Piano Trio, Op. 101; the Violin and Piano Sonata in G Major, Op. 78, and the String Sextet, Op. 18, No. 1. Assisting the quartet were Nella Miller-Kahn, pianist; Lilla Kalman, viola, and Milton Prinz, 'cello.

Last Beethoven Association Event

For its final concert of the season, on the evening of April 11 in the Town Hall, the Beethoven Association assembled a distinguished group of artists, and presented a program equally distinguished in content for its special audience. The contributing instrumentalists were Harold Bauer, pianist; Georges Barrère, flutist, and Mischa Elzon, violinist; Nikolai Sokoloff, conductor of the Cleveland Orchestra, led the small orchestra composed of Juilliard Graduate School string players and wind instruments from the Barrère Ensemble; and Sigrid Onegin, contralto, sang a group of Beethoven songs.

The Bach Brandenburg Concerto in D, No. 5, which opened the list, received a vigorous performance in which the three soloists worked together admirably in the main, although flute and violin were occasionally subjugated to the more lusty tone of piano.

Mme. Onegin was heard to the best advantage in the more robust songs, and the applause was so insistent after "Die Himmel rühmen" that she sang the "Alleluia" of Mozart, as she explained, by Mr. Bauer's "special permission"—encores being contrary to the association's rules. Hermann Reutter was her able accompanist.

The music of the second half, Wagner's "Siegfried Idyll" and Franck's Piano Quintet, the former with the small orchestra, the latter for additional strings, was well worth hearing, for its own beauty and for the rarity of its manner of presentation.

Lack of rehearsal probably was the cause of an occasional want of smoothness in these performances, which Mr. Sokoloff made interesting and stimulating nevertheless.

Mr. Bauer's part in the Franck was an outstanding one, and contributed much to the audience's pleasure, which was evidenced heartily.

Chicago A Cappella Choir

The first New York concert of the Chicago A Cappella Choir, which under the leadership of Noble Cain, has acquired an increasing reputation in the Middle West, was given in Carnegie Hall on the evening of April 11. All reports of the remarkable prowess of the young conductor were more than substantiated.

The forty-eight members of the chorus who appeared in this concert presented a striking appearance in purple cassocks.

The singing was vigorous in delivery and of brilliant tonal quality. The singers have great versatility, turning from Bach and the madrigalists to modern works with ease.

The vocal material of the chorus is best on the distaff side, the sopranos, indeed, showing a remarkable virtuosity. The tone in general is brilliant, and pianissimo and humming passages were often of haunting loveliness.

One of the most striking numbers (Continued on page 34)

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DETROIT SYMPHONY ENDS ITS SEASON

Gabrilowitsch Hailed in Annual Appearance as Soloist

DETROIT, April 20.—The Detroit Symphony season ended triumphantly at the subscription concerts of April 7-8. As has become the custom, Ossip Gabrilowitsch was both conductor and soloist at these events.

It is doubtful if the city's leading musician has received higher local tribute than was his at these concerts. There were two standing ovations, shouts of "Bravo," baskets of flowers and an orchestral outburst with "Auld Lang Syne" sung by the audience.

For his only Detroit appearance of the year, Mr. Gabrilowitsch chose the physically taxing Brahms Concerto in D Minor. The soloist played with greater abandon and force than is his style and won his auditors completely.

Victor Kolar, his able assistant, led the orchestra in the accompaniment and also in Paul von Klenau's Ballet-Overture "Klein Idas Blumen," which was given its first performance in Detroit.

After the intermission, Mr. Gabrilowitsch conducted the Tchaikovsky Fifth Symphony, a work he knows and feels keenly. The reading was one of the year's finest, and brought the season to an appropriate close.

For himself, Mr. Kolar received nearly as much glory at the last of the "pop" concerts on April 9. He was given standing ovations, flowers, an orchestral fanfare and cheering. The program was made up of eleven request numbers, including Mr. Kolar's "March of the Titans" and "Fair Land of Mine," dedicated, respectively, to the University of Detroit and the American Legion.

At the next to the last subscription pair, on March 31 and April 1, Ilya Schkolnik, concertmaster of the orchestra, was the soloist in the Bruch Scotch Fantasia. Commemorating the 200th anniversary of the birth of Joseph Haydn, Mr. Gabrilowitsch led the orchestra in the Haydn Symphony in G Major (B. and H. No. 13). The rest of the program was made up of D'Indy's "Istar" Variations and the "Academic Festival" Overture of Brahms.

Haydn's "Creation" Sung

Also in honor of the Haydn bicentennial, the Detroit Symphony Choir gave "The Creation" on April 2 in Orchestra Hall. The evening was under the conductorship of Mr. Kolar. The Detroit Symphony participated and the soloists—Muriel Magerl Kyle, soprano; Thomas C. Evans, tenor; and Harry A. McDonald, bass—were all Detroiters.

At the twenty-fifth pop concert, on March 26, three last-minute soloists were obtained to replace Jean Goldkette, pianist, prevented by illness from appearing. These were Mlle. Renée Nizan, Paris organist; and John Wummer, first flutist, and Fred S. Paine, xylophonist, both of the orchestra.

HERMAN WISE

Huber Again to Direct the Summer Session at Peabody Conservatory



Frederick R. Huber, Municipal Director of Music in Baltimore and Head of the Peabody Conservatory Summer School

BALTIMORE, April 20.—Frederick R. Huber, municipal director of music, will again be in charge of the Peabody Conservatory summer school, which will open on June 20 and continue for a period of six weeks, closing July 30, according to an announcement by Otto Ortmann, director. The summer school was established twenty years ago with Mr. Huber at its head. Lillian Coleman will have charge of enrollments.

The teaching staff will be recruited from the winter school faculty of both the advanced and preparatory departments of the conservatory. The members will give several summer recitals.

The course coincides with the summer classes of Johns Hopkins University. Students at one institution may enroll for supplementary courses at the other. Credits in certain subjects at Peabody may be offered toward the bachelor of science degree at the university.

Rita Neve Hailed in Several New York Appearances

Rita Neve, pianist, appeared recently at a "Musical Orientale" in the home of Colonel and Mrs. H. Murray Jacoby in New York, playing a "Javanese Pepper Dance" by Joseph Holbrooke. Miss Neve's other recent engagements have included a joint recital with Lucile Berthon on Feb. 11 at the Mecca School of Music in Jackson Heights, and an appearance at the MacDowell Club on Feb. 28.

Rev. John J. H. Hartnett Appears

Rev. John J. H. Hartnett, tenor, who belongs to the Dominican Order, gave a recital in the Town Hall on the evening of April 17, for the benefit of the Deserving Poor Boys' Priesthood Association. He was assisted by Xavier Dimarias, pianist.

Father Hartnett sang an Ave Maria by Percy B. Kahn, Rodolfo's Narrative from "Bohème," and several song groups.

BALTIMORE HEARS SPRING PROGRAMS

Club and Recital Events Are Feature of Recent Music

BALTIMORE, April 20.—Dr. John Erskine, president of the Juilliard School of Music, was the guest of the Baltimore Music Club at its meeting on the afternoon of April 9 at the Hotel Emerson. He gave an illuminating lecture, "The Human Use of Music," and played a group of Chopin compositions. Eugene Martenet, baritone, with Mary Marriott Martinet accompanying, presented a brace of interesting songs. Mabel Garrison, soprano sang "A Birthday" by her husband, George Siemmon, who was at the piano.

Elsa Baklor, soprano, and Alfredo Gandolfi, Metropolitan Opera baritone, gave a joint program at the Maryland Casualty Auditorium on March 23. The soprano paid tribute to the local composer, Gustav Klemm, by singing his "Merrigolds." The program concluded with scenes from "The Barber of Seville," done with costumes and stage accessories. Virginia Castelle was the capable accompanist.

Emanuel Wad, pianist, gave a twilight concert at the Vagabond Theatre on March 29. Mr. Wad is a former member of the Peabody faculty.

Old-Time Music Presented

The Old World Trio, Anton Rovinsky, spinet; Gilbert Ross, quinton, and Youry Bilstin, viola da gamba, gave a program of old music at the Maryland School for the Blind on April 3.

Felicia Rybier, pianist, played a varied program at Stieff Hall on April 7. Martha Gwinn, pianist, gave a recital at Cadoa Hall on April 5. Cantor Josef Rosenblatt sang at the Lyric on April 6. Willi Friedman, the accompanist, also appeared as soloist. Estelle Dennis, dancer, with her associates, Harriet Donnelly, Marylee Poe, Sara Middleton, Dorothea Brinkman, Earl Jordan, Paul Edel, William Bulan and Roger Maxwell, and an ensemble gave a recital at the

Alcazar under the sponsorship of the Women's City Club on April 7.

Andrew Tietjen, New York organist, appeared at the Peabody Institute on March 31. The program was given under the auspices of the Baltimore Chapter, American Guild of Organists. Richard Goodman, pianist, presented a comprehensive program at Cadoa Hall on March 31.

Johns Hopkins Players Heard

The Johns Hopkins Orchestra, Bart Wirtz, conductor, gave a concert in Gilman Hall, Johns Hopkins University, on April 5. The program included the Schubert "Unfinished" Symphony, the "Faust" ballet music and other compositions.

The Zimrah Chorus, Samuel Bugatch, conductor, journeyed to Washington, D. C., on Sunday, April 3 and presented a recital of compositions of the conductor at the Jewish Community Center. The Zimrah Chorus, under Mr. Bugatch, with the assistance of Cantor Samuel Malavsky, tenor, Gertrude Colector, accompanist, Sara Feldman, violinist, Thelma Viol, contralto, Jacob Miller, baritone, Arthur Kaplan, organist, and Louis Schub, pianist, gave the program at Maryland Casualty Auditorium on April 19.

FRANZ C. BORNSCHEIN

Lillian Evanti Applauded in Washington Recital

WASHINGTON, April 20.—Lillian Evanti, lyric coloratura soprano, returned to her home city on Sunday afternoon, March 20, and sang before a capacity audience in the Belasco Theatre. This concert preceded her recital debut in Town Hall, New York, on April 3, at which she sang the same program.

Her voice is consistent throughout, with a fullness and strength in the upper registers which is quite surprising in a coloratura. Her program was well-built, including works of the classical period, "Qui la voce" from "Puritani" by Bellini, German lieder, two Rimsky-Korsakoff arias, and four contemporary numbers. Erich Riede accompanied admirably at the piano.

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HARTFORD GROUPS IN NOVEL EVENTS

Tibbett and Grace Moore Give Recital — Opera Series Applauded

HARTFORD, April 20.—The concert given by Grace Moore, soprano, and Lawrence Tibbett, baritone, both of the Metropolitan Opera, on March 6 at Bushnell Memorial Hall, marked the conclusion of the Kellogg concert series. It drew a capacity house, and hundreds were turned away. Each artist responded generously with encores, and received prolonged ovations. The program opened and closed with duets. Stewart Wille was the accompanist for Mr. Tibbett, and Samuel Chotzinoff for Miss Moore.

The Cecilia Club of ninety women's voices delighted an audience of over 2500 in Bushnell Hall on March 8, in the final concert of its season. Moshe Paranov led the chorus and an assisting string ensemble. Harvey Enders was present to hear the first performance of his "Cradle Song," dedicated to the club. Among the instrumental numbers was Mr. Paranov's "Album Leaf." Incidental solos were sung by Virginia E. MacCracken and Kathryn V. Horahan, sopranos. Assisting instrumental soloists were Marion Jordan and Herman Stewart, flutists; Mildred Godfrey Hall, harpist; Lee Josepher, cellist; Marshall Seeley, organist, and Irene Kahn, club pianist.

Gilbert and Sullivan Series

A Gilbert and Sullivan light opera festival was presented on March 31 and April 1 and 2, under the auspices of Bushnell Memorial Hall, by the Civic Light Opera company, Milton Aborn, director. Two performances each of "The Mikado" and a joint bill including "Pinafore" and "Trial by Jury" were given. The casts included Fay Templeton, Howard Marsh, Frank Moulan, William Danforth, Herbert Waterous, Hizi Koyke, Vera Ross, and others.

The Yale Glee club appeared on March 3 at Central Baptist church, under the baton of Marshall Bartholomew. On March 5, the glee clubs of five schools, including 225 boys, gave their annual music festival in Bushnell Hall before an audience of more than 3000. They were assisted by the com-

PADEREWSKI PLAYS IN LOS ANGELES

Menuhin Among Visitors— Rodzinski Presents Novelties

LOS ANGELES, April 20.—Paderewski, giving his only recital in southern California under the NBC management, played to a mighty throng in Shrine Auditorium on the evening of April 6. The famous pianist revealed the qualities that have maintained him in the front rank of pianists for nearly half a century in Mozart's Sonata in A, Liszt's Sonata in B Minor, a Schubert number and a long group of Chopin works, in addition to a half-hour of extra numbers. He was given a great ovation.

Yehudi Menuhin appeared again under the Behymer banner, playing for the first time in Philharmonic Auditorium, which was well filled. He gave a superlative delivery of Bach's Sonata in A Minor for violin alone, the Tartini-Kreisler "Devil's Trill" Sonata and Bruch's Concerto in G Minor. There was much approbation. Excellent accompaniments were played by Artur Balsam.

Kochanski with Philharmonic

The Philharmonic Orchestra gave the next to the last pair of concerts on April 7 and 8, devoting three out of five numbers to first hearing of Polish compositions. At the last minute, Deems Taylor's "Through the Looking-Glass" was substituted for a first hear-

ing of Roy Harris's Toccata for full orchestra because of lack of time to prepare this work. The Taylor work was followed by a fine performance of Szymanowski's Violin Concerto by Paul Kochanski, who seemed to revel in its difficulties and brought to the work much spirit. After the intermission, he was heard in Ravel's "Tzigane." The audience gave the performer a whirlwind of applause. There was a first performance of a Polish Rhapsody by Fitelberg, and also a first hearing of two excerpts from Moniuszko's opera "Halka." The orchestra was in excellent form and was called upon several times to share the applause.

College Choruses Heard

Wellesley College Choir and Trinity College glee club appeared in joint concert at Bushnell Hall on March 19, the proceeds being devoted to the student aid funds for the two colleges. Maurice C. Kirkpatrick led the Wellesley forces, and A. Tillman Merritt those of Trinity.

Andrew Tietjen, assistant organist at St. Thomas's church, New York,

gave a recital on the large organ at Bushnell memorial hall on March 7, before the Hartford council of the National Association of organists and their guests.

Members of the Musical Club of Hartford, under Mrs. Ansel G. Cook, on March 9 repeated their costume recital, "An Evening with Liszt." The proceeds helped to purchase vestments for the Hartford Inter-High School A Cappella Choir, which led by Ralph L. Baldwin, assisted. Alton Jones, pianist, was heard in a delightful recital at the meeting of the Musical Club on March 10.

"The Sorcerer," by Gilbert and Sullivan, was given on March 11 by the Opera Club of the William H. Hall High School of West Hartford. Mark A. Davis, director of music in West Hartford schools, was the conductor.

The Hartford Hospital Training School glee club of 75 voices gave its annual concert on March 29 at Heublein hall, under Moshe Paranov, with Irene Kahn as accompanist.

JOHN F. KYES, JR.

Frances Hall Heard in Two-Piano and Solo Recitals

Frances Hall, pianist, has been heard in thirty-two concerts during the last season, including several two-piano programs with Rudolph Gruen. In January and February, Miss Hall toured the Middle West, giving twenty joint recitals with Ann Mathea, Norwegian soprano, including appearances in Louisville, Wichita, Tulsa, Joplin and other cities. On March 31, these artists appeared before the Westinghouse Club in Wilkesburg, Pa. Two days earlier Miss Hall gave a Chopin recital in Erie, Pa., with much success.

Rolf Gerard Presented in Halifax

Rolf Gerard, tenor, sang in Sullivan's "Golden Legend" and gave a

group of solos in a concert at Dalhousie University Gymnasium, Halifax, Nova Scotia, on April 1. The concert was given under the auspices of the new Community Concert Association in that city.

MENUHIN LAUDED IN NEW ORLEANS

Young Violinist Makes First Appearance in South- ern City

NEW ORLEANS, April, 20.—Yehudi Menuhin made his first New Orleans appearance on March 31 in the Municipal Auditorium. He was accompanied by Artur Balsam. The evening was in every way an immense success, and the audience one of the largest ever to attend a concert of the Philharmonic Society, under whose auspices the young violinist came here. He played Tartini's "Devil Trill" Sonata, a Bach sonata, and Bruch's Concerto in G Minor, as well as a group of lesser numbers.

Among concerts by resident artists, particularly delightful was the two-piano recital on March 31, in Dixon Hall by Attica Aitkens and Hilda Wassermann, both graduates of the Newcomb College School of Music. Another pleasing program was presented at the New Orleans Woman's Club on March 21, when Mrs. Daniel S. Elliott sang and Mrs. F. Irion, violinist, played several solos. They were accompanied by Mrs. Alfonso del Marmol and Mrs. Leonard Anderson, respectively. A recital by Ferdinand Dunkley on March 27 at Temple Sinai was up to this organist's capable standard.

A recital on April 1, by the Leland College Septet at the Pythian Temple Theatre, won much praise. A chorus of 500 voices drawn from fifty colored Baptist churches was organized on March 22, for the sixty-ninth annual convention of Baptists in New Orleans from the four Louisiana parishes of Jefferson, Plaquemine, Orleans, and St. Bernard. James E. Gayle conducted the chorus.

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Rimsky-Korsakoff's "Sadko" Ends Year with Pelletier Conducting Before Huge Audience—Company Starts on Tour—Favorite Artists All Win Heavy Applause at Last Hearings of Familiar Works

THE Metropolitan ended the forty-seventh season of opera in the Broadway house with "Sadko" on the evening of April 16, Wilfred Pelletier conducting in place of Tullio Serafin who was indisposed. The final fortnight brought no new works to the repertoire but well-known operas were all well attended by interested audiences. The company left the following day for its engagement in Baltimore and, at the same time, carloads of scenery were shipped direct to Cleveland where the organization will appear next on its tour.

"Tannhäuser" with Rethberg and Tibbett

Appearing for the first time this season in this work, Elisabeth Rethberg and Lawrence Tibbett added lustre to the performance of "Tannhäuser" on the evening of April 4. Mme. Rethberg sang with purity of tone and exquisite tenderness as Elisabeth. Mr. Tibbett's "Song to the Evening Star" was voiced with fine art, and his impersonation of Wolfram was moving. Lauritz Melchior, the Tannhäuser, gave nobility to his role and sang with expressive accents. Dorothea Manski gave a very good performance as Venus. The cast included also Siegfried Tappolet as the Landgraf, Aida Doninelli as the Shepherd, and in other roles Messrs. Clemens, Gabor, Wolfe and Paltrinieri. Mr. Bodanzky conducted. M.

Pons Again Sings "Lakmé"

The third performance of "Lakmé" was given on the evening of April 6, Lily Pons again carrying the major part of the burden of the work. Gladys Swarthout assisted admirably in the small role of Mallika, and Frederick Jagel sang Gerald well.

The other roles were capably filled by Mmes. Doninelli, Flexer and Egner and Messrs. De Luca, Rothier, Paltrinieri, Windheim, Altglass and Ananian. Mr. Hasselmans conducted. H.

"L'Elisir d'Amore" Returns

After an interval of five months, Donizetti's "L'Elisir d'Amore" was heard at the Metropolitan on the evening of April 7, giving Mr. Gigli the opportunity of reappearing in one of his most successful roles.

Nina Morgana was a sprightly Adina and sang exceedingly well, winning the favor of the audience and holding it. Mr. Gigli's "Una Furtiva Lagrima" was listened to in breathless silence. Mr.

Pinza's Dr. Dulcamara was sonorous vocally and amusing dramatically, and Mr. De Luca was a delightful Sergeant Belcore. Philine Falco completed the cast as Gianetta. Mr. Serafin conducted. J.

"Walküre" for the Sixth Time

The season's sixth and last "Walküre," on the evening of April 8, gave Göta Ljungberg further opportunity to appear in the role of her New York debut, that of Sieglinde, which she sang expressively. Gertrude Kappel was again the Brünnhilde. There was a new Fricka in Doris Doe, who met



Göta Ljungberg, Who Sang in a Sunday Night Concert as Well as in "Walküre"

the exactions of the part more than creditably. Rudolf Laubenthal was cast as Siegmund, Michael Bohnen as Wotan and Siegfried Tappolet as Hunding. Artur Bodanzky conducted. B.

"Romeo and Juliet" in Adieu

A very beautiful performance of "Romeo and Juliet" was given at the matinee on April 9, with Grace Moore and Beniamino Gigli in the leading roles, both singing unusually well. Numerous curtain calls were in order.

Mmes. Swarthout and Wakefield assumed the other feminine roles, and the remaining masculine ones were capably filled by Messrs. De Luca, Whitehill, Rothier, Bada, Altglass, Ananian, Pico and Wolfe. Mr. Hasselmans conducted. N.

"Simone" in Farewell

The final "Simone Bocanegra" of this season was heard on Saturday evening, April 9, when Verdi's grim old work had a whole-hearted reception, its dramatic climaxes rousing the audience.

Lawrence Tibbett gave a convincing performance of the corsair who became Genoa's first doge. Not only did he sing superbly, but his acting was magnificently carried through and profoundly moving in the closing death scene. The audience insisted on calling him out alone and gave him a thrilling ovation when he came before the curtain.

Mme. Rethberg's Amelia was similarly noteworthy, her singing of this music quite perfect in quality. She was a radiant picture at the opening of the first act. Mr. Pinza's Fiesco was noble in song and action, winning him a special round of approval after the touching air in the prologue.

Less happy was Mr. Merli as Gabriele. Mr. Gandolfi appeared as Paolo, replacing Mr. Frigerio, who had sung the role earlier this year, and achieved one of the most striking portraits of subtle villainy seen at our opera. In makeup, vocal declamation and deport-



Carlo Edwards

Gladys Swarthout Made Much of the Role of the Page, Stephano, in the Season's Final "Romeo and Juliet"

ment, he contributed greatly to the dramatic intensity of the evening. The others were Miss Besuner and Messrs. D'Angelo and Paltrinieri.

Mr. Setti's chorus was excellent, and the orchestra under Mr. Serafin played vitally, at times too loudly, due as much to Verdi's overscoring as to the conductor's enthusiasm. The audience showed its appreciation of the latter's fine work by giving him several salvos of applause when he came out to begin the final act. A.

Pons Sings at Sunday Concert

Lily Pons charmed the audience at the Sunday night concert on April 10, singing songs by Saint-Saëns, Delibes and Duparc.

The remainder of the program was given by Mmes. Ljungberg, Manski, Doe, Aves, and Messrs. Melchior, Merli and Borgioli. Wilfred Pelletier conducted. D.

The Last "Lakmé"

The final week of the season opened with Delibes' "Lakmé," given for the last time this season, on April 11.

Mme. Pons again delighted with her naïve characterization as well as her fine singing, and the other members

of the cast were acclaimed in their various roles. These included Mmes. Swarthout, Doninelli, Egner and Flexer, and Messrs. Ananian, Paltrinieri, Altglass and Windheim. Mr. Hasselmans conducted. D.

A Benefit "Hoffmann"

The final "Contes d'Hoffmann" of the season was given for the benefit of the Catholic Writers' Guild at a special matinee on April 13.

The three heroines were impersonated by Lily Pons, Grace Moore and Lucrezia Bori, with Armand Tokatyan in the name-part and Mr. Tibbett doing excellent work as Dappertutto. Messrs. Rothier, Ludikar, D'Angelo, Cehanovsky, Wolfe, Altglass, Bada, Ananian and Pico, and Mmes. Swarthout and Wakefield completed the cast. Mr. Hasselmans conducted. D.

The Final "Siegfried"

"Siegfried" was sung for the third and final time on the evening of April 13. Lauritz Melchior again excelled in the title role, and Michael Bohnen was a finely compassionate Wanderer. Gertrude Kappel returned to the role of Brünnhilde with gratifying results. Doris Doe sang the great scene of Erda with rich tonal quality. Hans Clemens's Mime was again effective; Gustav Schützendorf as Alberich and Siegfried Tappolet as Fafner were in good vocal estate. Editha Fleischer sang the Forest Bird's measures. Mr. Bodanzky gave a careful reading of the score. M.

Exit, "Butterfly"

The last "Madama Butterfly" of the season was given on the evening of April 14, with Elisabeth Rethberg in the name part, Ina Bourskaya as Suzuki, Francesco Merli as Pinkerton and Giuseppe De Luca as Sharpless. The lesser roles were filled by Miss Wells and Messrs. Paltrinieri, Malatesta, Pico, Ananian and Quintina. Mr. Bellezza conducted.

Mme. Rethberg scored a personal success by her fine singing and her impassioned acting, and Mme. Bourskaya presented the most satisfactory Suzuki heard in a long time. Mr. Merli won much applause, and Mr. De Luca made all possible of one of opera's least interesting roles. The audience was of unusual size. H.

The Last "Sonnambula"

Bellini's "Sonnambula" had its final hearing of the season on the evening of April 15, with the same cast that has (Continued on page 37)

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New York Concerts and Recitals

(Continued from page 30)

was a Christmas Motet by Arnold Mendelssohn, arranged by Mr. Cain, which was superbly sung. The program included also Bach's motet for double choir, "Sing Ye to the Lord," works by Nikolski, Tchesnokoff, J. Handl, Gracie, Andrews, De Lamar, Holst, Morley, Bairstow, Christiansen and Tchaikovsky, and two attractive numbers by the conductor, "Wake Up, Sweet Melody" and "O Watchers of the Stars." M.

Concha Michel in Mexican Music

A recital of unique interest was given in the Barbizon-Plaza on the evening of April 11 by Concha Michel, who brought hitherto unknown Mexican music to the notice of the New York public.

Miss Michel's recital was one which should appeal to any audience interested in musical byways. It also had archaeological interest in an era when efforts are being made everywhere to rescue folk-music from oblivion.

Wearing three costumes from various provinces of Mexico, Miss Michel played her own accompaniments on the guitar, achieving not only an excellent support for herself, but making some unique effects on this little-understood instrument. The three divisions of the program were indigenous Mexican songs, sung in their respective Indian languages; works of the Colonial and Republican period, and of the years from 1910 to date. Malu Cabrera made short explanations of the numbers. J.

Edgar Shelton Returns in Recital

Edgar Shelton, pianist, was heard in a recital in the Town Hall on the afternoon of April 12.

Mr. Shelton's playing indicated marked technical progress since his debut in 1928. He displayed fluency, accuracy and a thoroughly well-balanced tone. In his approach to his first group, which contained lengthy and important works by Bach, Handel, Mendelssohn and Brahms, the artist played with a vigorous style, impressive to the hearer. Mr. Shelton was particularly brilliant in his rendition of the Ravel Sonatine, revealing a consummate knowledge of the modern idiom. He closed his recital with a group including Chopin's Scherzo in C Sharp Minor, Nocturne in C Minor, and Ballade in G Minor, and Liszt's "Au



Edgar Shelton Was Acclaimed at a Piano Recital of Unusual Interest in the Town Hall

bord d'une Source" and the Hungarian Rhapsody No. 6. Y.

Elman Plays for Town Hall

The final concert of the series for the endowment fund of the Town Hall was given by Mischa Elman on the evening of April 12.

With Carroll Hollister at the piano, Mr. Elman presented a well-chosen program which included the G Minor Concerto of Bach, the A Major Sonata of Brahms, the A Minor Concerto of Vieuxtemps and groups of smaller pieces by Haydn, Barbello, Mozart, Francoeur and Wieniawski and his own arrangement of Tchaikovsky's song "None but the Lonely Heart."

Mr. Elman's audience filled the hall and was lavish with applause. N.

League of Composers' Quartet

The League of Composers' Quartet, a string organization recently organized, gave a free concert in the auditorium of the New School for Social Research on the evening of April 12.

The program began with "Angels" by Carl Ruggles, a work of modern type somewhat abstruse in character. Following this, a quartet by Mitya Stillman, viola player of the organization, and Haydn's lovely work in D, Op. 27, were given. After the intermission, a Quartet in C Major, No. 3, by Paul Hindemith was played, and then the Ruggles work was repeated. Besides Mr. Stillman, the quartet is composed of Nicolai Berezowsky and Mischa Muscanto, violins, and David Freed, 'cello. N.

Lauritano and Crawford

Inez Lauritano, violinist, and Robert Crawford, baritone, gave the seventh recital of the Artists' Course at the Juilliard School of Music on the afternoon of April 13. Lina Nerenberg accompanied the violinist, and Arthur Peterson, the singer.

Miss Lauritano played Lalo's Symphonie Espagnole as her major work and a group of short pieces by Tartini-Kreisler, Paradis-Dushkin, Fauré-Elman and Wieniawski, in all of which she displayed not only facile technique but sound musicianship.

Mr. Crawford sang Brahms's "Vier Ernste Gesänge," creating a good impression by his fine, spiritual interpretation. Songs in lighter vein composed a second group. These were by Taylor, Bax, Wolfe and three by Mr. Crawford himself. These were especially well received. N.

New York Banks Glee Club

The New York Banks Glee Club, Bruno Huhn, conductor, now in its fifty-third season, gave its spring concert before a large audience in Carnegie Hall on the evening of April 13. Assisting on the program were Rose Bampton, mezzo-contralto, and Lillian Rehberg, 'cellist. William J. Falk was the accompanist.

The club, as usual, did some superlatively good singing in a well-selected program which included Mr. Huhn's "Courage," Coleridge-Taylor's "Drake's Drum," MacDowell's "Dance of the Gnomes" and "Cradle Song," as well as in numbers by German, Warlock and Rogers. Hammond's "Lochinvar" was accompanied by the composer, with William Ohlrogge as incidental soloist.

Mr. Huhn's forces responded to his beat with unusual cleverness, displaying not only careful training but a real rapport between chorus and leader.

Miss Bampton won high favor in the air from Debussy's "L'Enfant Prodigue," and in a song group, and Miss Rehberg was much applauded in Boellmann's Symphonic Variations and a group of shorter works. D.

Margaret Speaks Gives Kramer Songs

Margaret Speaks, soprano, gave a recital on the evening of April 13 at the Barbizon, assisted by A. Walter Kramer, composer, in two groups of his songs.

Miss Speaks revealed a voice of clear, ringing timbre, satisfactorily placed in the upper and lower registers, and excellent diction in the various languages. The first part of the program was devoted to songs by Bach, Haydn, Rubinstein, Brahms, Weingartner and Fleischmann, and the aria of Lia from Debussy's "L'Enfant Prodigue." Beverly Peck accompanied admirably. As an encore the singer gave "Sylvia" by her uncle, Oley Speaks, who was present and bowed.

Six Kramer songs followed, sung with artistry and understanding. The composer was recalled several times with the artist at the close of the evening's performance, responding with his well-known "The Last Hour." "Pleading," sung in the second group, was repeated at the end, at the audience's request. Y.

Isabel French in Debut

Isabel French, soprano, was heard in



Mary Wigman Drew a Capacity Audience to Carnegie Hall after Her Return from a Lengthy Tour

a New York debut recital in the Barbizon-Plaza on the evening of April 13, with Celius Dougherty at the piano.

The artist displayed a voice well under control and capable of varied color and dramatic expression. The first group of early songs from diverse sources had delicacy, and the second, in Italian and French, displayed good diction and musically intent. Lieder by Strauss, Schubert and Brahms were well interpreted. A final group by Debussy and Gretchaninoff, with two Hebridean songs between, was also very interesting, rounding out an evening of excellent singing. J.

Virginia Morgan in Solo Recital

Virginia Morgan, harpist, who has been heard as a member of Le Trio Morgan, gave a recital in her own right in Steinway Hall on the evening of April 13.

Miss Morgan's program was entirely of French music, several of the numbers having been arranged by the artist. Debussy's "Girl with Flaxen Hair" was particularly charming, and an Etude de Concert by Tournier displayed facile technique. Two French

(Continued on page 38)

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MUSICAL EVENTS IN THE WORLD OF RADIO

SPECIAL PROGRAMS FOR NATIONAL MUSIC WEEK

NBC to Present Works by American Composers in Several Interesting Broadcasts

Works of American composers will be featured over NBC networks in observance of the ninth annual National Music Week, from Sunday, May 1, to Saturday, May 7, inclusive.

The special programs have been drawn up by NBC officials in cooperation with the National Music Week Committee headed by Otto H. Kahn.

C. M. Tremaine, director of the National Bureau for Advancement of Music and secretary for National Music Week, will speak over an NBC-WJZ network Sunday, May 1, at 1 p. m., formally opening the series. Erno Rapee, conducting a symphony orchestra, will present a program of all-American compositions.

A medley of six American folk songs will be given by the Morning Glee Club, a male octet under the direction of Keith McLeod, over the WEA network, May 3, at 9 a. m.

The Pilgrims, under the direction of Dana S. Merriman, will trace the development of American music from 1620 to the present day over the WEA network May 4 at 4 p. m.

The oldest number on the program will be "Alleluia," taken from the song books of Dutch pilgrims of 1620. "Chester," the authentic religious hymn of the Revolutionary War, and "The Battle of Stonington," an anonymous work describing a British bombardment during the War of 1812, also will be included.

Works of four living American composers, together with two compositions by Victor Herbert, will be presented during the Through the Opera Glass broadcast over the WEA network May 5 at 7 p. m.

Cesare Sodero will lead a concert orchestra, and three radio vocalists will sing solos. They are: Carol Deis, soprano; Elizabeth Lennox, mezzo-soprano, and Theodore Webb, baritone.

Two secular oratorios by living American composers will be presented by the National Oratorio Society, directed by Reinald Werrenrath, baritone and conductor, during their broadcast over the WEA network May 6 at 10.30 p. m.

Short Waves

An American Legion program on April 18 (WEAF network) enlisted Mme. Schumann-Heink and Reinald Werrenrath. . . . Clarence Adler, pianist, and Eddy Brown, violinist, continue their sonata programs on Sundays at 2.30 p. m. over WOR.

Hallie Stiles, soprano, sang from Chicago over the WEA network on April 6 and 8. . . . Paul Robeson, baritone, was a guest on the Ziegfeld hour, April 17, WABC network. . . . George Cehanovsky, Metropolitan baritone, sang on the April 24 G. E. Circle—WEAF network.

Brahms's "Song of Destiny" and Bruch's "Fair Ellen" were given by the National Oratorio Society under Werrenrath on April 22 over the



Charles Wakefield Cadman, Who Will Appear on an NBC Program of His Own Works

A special program of the works of Charles Wakefield Cadman will be presented on April 26 under the personal direction of the composer, over an NBC-WEAF network at 9.30 p. m. An orchestra, mixed and male choruses and soloists will take part, and some of Cadman's best known works, such as "From the Land of the Sky Blue Water" and "At Dawning," will be featured.

The composer himself will play one number on an original Indian flute which he obtained when living with the aborigines and studying their music. The program in detail follows:

"From the Land of the Sky Blue Water" Orchestra
"Spirit of Spring" Mixed chorus and orchestra
"At Dawning" Fred Hufsmith, tenor
"I Hear a Bird at Eve" Carol Deis, soprano
"Thunderbird Suite" Orchestra
(a) "The Wolf Dance"
(b) "Nuwana's Love Song"
"The Song of Steel" Carroll Ault, baritone
"Episode" Indian Flute
"Moonlight in Louisiana"
"Oriental Rhapsody" Male chorus and orchestra

The program will mark one of Cadman's rare appearances before the microphone. He is at present on a short visit in the East, and expects to return soon to his home in California.

WEAF network. . . . Grace Leslie, contralto, and Mildred Dilling, harpist, were the Columbia concert stars on April 19—WABC network.

Frank La Forge's works, sung by his pupils and played by himself, occupied the entire Musical Americana hour over the WABC network on April 19.

Fray and Braggiotti, duo-pianists, play their bright programs every Saturday night over the WABC network. Sometimes it's 9.15, sometimes 9.30.

Pomona College Wins Intercollegiate Glee Club Contest in St. Louis

ST. LOUIS, April 20.—Pomona College, Claremont, Cal., was the winner of the national finals of the Intercollegiate Glee Club contest held here on April 8 under the auspices of the Intercollegiate Musical Council. The Pomona singers scored 218 4-10 points. Yale was second with 209 2-10 points. Penn State third with a score of 206 2-10.

The judges were Rudolph Ganz, of the Chicago Musical College; Harold F. Dyer, University of North Carolina, and Alexander Grant, University of Colorado.

DOZEN ARTISTS TO SING IN SPECIAL G. E. HOUR

Noted Singers Will Contribute to Benefit for Unemployed in Hour's Broadcast

Twelve concert and operatic artists will take part in a gala program in behalf of the Musicians Emergency Aid organization on Sunday, May 1, at 5 p. m., over the WEA network, under the sponsorship of the General Electric Company and the National Broadcasting Company.

Walter Damrosch will lead the National Symphony Orchestra and officiate as master of ceremonies.

Artists who will participate are: Lily Pons, Mme. Schumann-Heink, Beniamino Gigli, John Charles Thomas, George Cehanovsky, Aida Doninelli, Giovanni Martinelli, Grace Moore, Carmela Ponselle, Gladys Swarthout, Theodore Webb and Reinald Werrenrath.

The hour's program will be given in the NBC Times Square Studio, on the roof of the New Amsterdam Theatre, New York, and receipts from admissions will go to the fund for unemployed musicians.

Some Future Programs

APRIL 25

10:15 p. m. Vera Brodsky, pianist, and Orchestra. Mozart Concerto in D Minor. WOR.

APRIL 26

3:30 p. m. Musical Americana. "Krazy Kat" by Carpenter, songs of Curran, Annabel M. Buchanan, Alice Barnett and Mana-Zucca, sung by Rhoda Arnold, soprano. WABC network.
3:45 p. m. Mormon Tabernacle Choir and Organ. WJZ network.
9 p. m. Gems of Opera. Hans Clemens, tenor, and Orchestra. New weekly series. WOR.
9:45 p. m. Masters of the Bow. Eddy Brown, violinist, and Orchestra. Grieg and Ole Bull. WOR.

APRIL 27

4:30 p. m. Eastman School Symphony. Samuel Belov, conductor. Chadwick, Rogers, Royce, Skilton. WJZ network.
11 p. m. Howard Barlow and the Columbia Symphony. Massenet, Mozart, Beethoven, Grétry, Borodin. WABC network.

APRIL 28

5 p. m. Kathleen Stewart, pianist. Chopin, Bizet, Liszt. WEA network.
11 p. m. Howard Barlow and the Columbia Symphony. Schubert, Debussy, MacDowell, Hadley, Strauss, Schubert. WABC network.

APRIL 29

9 p. m. Toscha Seidel, violinist, and Orchestra. Beethoven, Chabrier, Achorn, Francoeur-Kreiser, Brahms. WABC network.

APRIL 30

7:30 p. m. Sonata Recital. Mathilde Harding, pianist; Arcadie Birkenholz, violinist. Schumann Sonata in D Minor. WJZ network.
8 p. m. Little Symphony. Philip James, conductor. Pauline Ruvinsky, piano soloist, in Chopin Concerto in F Minor. Mozart, Schubert, Chabrier. WOR.

MAY 1

3:30 p. m. Swift Garden Party. Everett Marshall, tenor. WJZ network. May 8, Mario Chamlee, tenor.

Roland Farley's Suite To Be Given Two Radio Performances

Roland Farley's "Chinese Suite" for voice and chamber orchestra will be heard over WOR on May 7 with Lola Dimon, soprano, and the Bamberger Little Symphony, Philip James, conductor, and on the "Musical Americana" hour over the WABC network on May 10 with Theo Karle, tenor.

ROCHESTER PLANS SECOND FESTIVAL

Ballet Program to Be Given in Four-Day Native Series

ROCHESTER, April 20.—The second annual Festival of American Music, under Dr. Howard Hanson, will this year include four evening performances, from May 3 to 6. All the events will take place in the Eastman Theatre except the concert of May 4, which will be given in Kilbourn Hall.

The closing event, on May 6, will be a ballet program including Herbert Elwell's "The Happy Hypocrite" and John Alden Carpenter's "Skyscrapers," the choreography being designed in both cases by Thelma Biracree, and Dr. Hanson conducting an orchestra of players from the Rochester Philharmonic.

The first program, May 3, will enlist the Eastman School Symphony and Chorus, under Dr. Hanson, Samuel Belov and Herman H. Genhart. The program includes John Powell's "Natchez-on-the-Hill," "Exultate Deo" for chorus and orchestra by Mabel W. Daniels, the Suite from "The Betrothal" by Eric De Lamar, Griffes's "Pleasure Dome of Kubla Khan" and Bernard Rogers's cantata "The Raising of Lazarus."

On May 4, the Eastman School Little Symphony under Karl Van Hoesen and the Hochstein String Quartet will give Quincy Porter's "Ukrainian" Suite. Ernst Bloch's "Four Episodes," Deems Taylor's "Through the Looking Glass," Howard Hanson's String Quartet in one movement, and Bernard Wagenaar's Sinfonietta.

The Rochester Philharmonic, under Dr. Hanson, will give the May 5 concert, including Mr. Wagenaar's Symphony No. 2; a Concerto for oboe by Irving McHose, Mitchell Miller, soloist; Daniel Gregory Mason's Prelude and Fugue for piano and orchestra, Max Landow, soloist; and Herbert Inch's Symphony No. 1. The two symphonies will have first hearings.

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SOKOLOFF LEADS D'INDY SYMPHONY

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CLEVELAND, April 20.—Nikolai Sokoloff opened the Cleveland Orchestra concerts at Severance Hall on March 24 and 26 with the Overture to Glinka's "Russlan and Ludmilla," and continued with the first hearing in Cleveland of Edward Burlingame Hill's "Lilacs," a poem for orchestra based on Amy Lowell's verses of the same name. Professor Hill's music, agreeable and suave, conjures up little of the pungency of New England, being rooted in the musical soil of Fauré and d'Indy.

Sascha Gorodnitzki, pianist, was the soloist, playing Liszt's E Flat Major Concerto. A Schubert Memorial prize winner in 1930 and the pupil of Josef Lhevinne, Mr. Gorodnitzki pleased the audiences with an extremely dynamic performance.

One of the most glorious performances Mr. Sokoloff has ever given Cleveland came in the second half of the program with the playing of d'Indy's Symphony No. 2, in B Flat Major.

The nineteenth pair of concerts, falling within the octave of Easter, were distinguished by music proper to the

season—the Prelude to Wagner's "Parsifal" and Rimsky-Korsakoff's "Russian Easter" Overture. Beethoven's Symphony No. 5, with Handel's F Major Organ Concerto, Op. 4, No. 5, made up the first half of the program. Carl Weinrich was the guest artist, playing the Norton Memorial Organ. He gave Bach's Prelude and Fugue in A Minor as a solo, in addition to the Handel concerto.

The Singers Club, Beryl Rubinstein, conductor, gave its 118th concert on March 30, in Masonic Hall, with Sigrid Onegin as soloist. The choruses were well done, and included music by Beethoven, Handel and Bach, with two folk-songs and a Negro spiritual. Mme. Onegin sang two songs of Robert Franz, an aria from Verdi's "Macbeth," a group of widely varied folk-songs, and among other encores, a Brindisi by Donizetti.

Walter Giesecking and Harriet Eells, Cleveland contralto, were heard in joint recital, with the Cleveland Oratorio Society, at Masonic Auditorium March 1. William Albert Hughes is conductor of the Oratorio Society. G. Bernardi, manager of the Music Bureau, presented the artists. Mr. Giesecking played superbly works by Schumann, Chopin, Debussy, Ravel, and the "Garden Music" of Niemann. Miss Eells sang delightfully an aria from Rimsky-Korsakoff's "Sadko," and works by Rhené-Baton, Schubert, Wolff, Strauss, Carpenter, Dobson and Rachmaninoff.

The Fortnightly Musical Club sponsored a Haydn program at Severance Hall on the afternoon of March 1, commemorating the 200th anniversary of the composer's birth. The guest artists were Eugene Morgan, winner of one of the Atwater Kent 1931 prizes, and Maurice Sharp and Laurent Torno, flutists of the Cleveland Orchestra.

The Fortnightly Club also presented Barbara Lull, violinist, in the ballroom of the Statler Hotel on March 8. With Arthur Loesser at the piano, Miss Lull played the Sonata in D Minor of Brahms. On the program also were Mozart's D Major Concerto, de Falla's "Ritual of Fire" and a Spanish group. Erni Valasek, youthful Cleveland violinist and pupil of Charles V. Rycklik, made his debut on March 6 in the small hall of Public Auditorium. The eleven-year-old musician played the Bruch concerto with ease and surprising technical facility.

MARGARET ALDERSON

Honor Dr. Chapman in 45th Year as
Conductor of Rubinstein Club

The evening of April 5 marked the forty-fifth anniversary of Dr. William Rogers Chapman as conductor of the Rubinstein Club of New York, in celebration of which a special program was presented in the Grand Ballroom of the Waldorf-Astoria, by the orchestra, chorus and soloists.

The program opened with the "Oberon" Overture by Weber, Dr. Chapman conducting. Winifred Cecil, soprano, sang "Pace, Pace," from "La Forza del Destino," and a group of modern songs. Miss Cecil possesses a voice of clarity and pleasing quality.

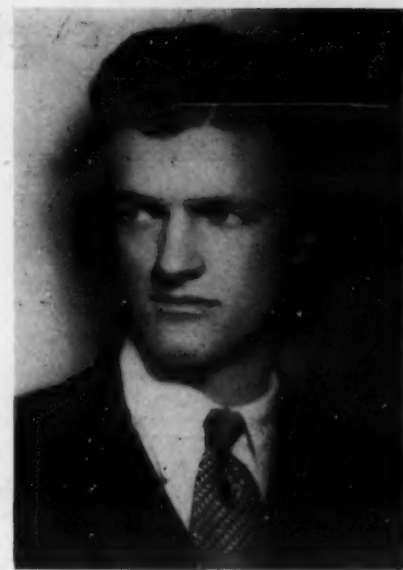
The Lucille Bethel Chorus, under the direction of Lucille Bethel, was also a special presentation, singing with precision, finish and fine balance. Walter Mills, baritone, appeared in two groups of songs. Dr. Chapman conducted his own composition, "Flying Through the Air," for the first time. At the close of the program, he was presented with flowers, tokens of appreciation of his long service.

From Football to Opera Was Path Followed by John Gurney, Baritone

Winning six varsity sports letters, including that for football, at Oberlin College, was only a small part of the collegiate activity of John Gurney, bass-baritone, whose early career included singing in the male quartet of the college and acting as art editor of the newspaper. Following graduation, the young singer went to New York for further study, then took post-graduate work in business administration at Harvard, where his talents were noticed by Dr. Archibald T. Davison, conductor of the Harvard Glee Club.

Largely owing to his endorsement Mr. Gurney decided to give up business, and went to Paris for a year's study under Jean Mauran. While abroad, he was engaged by Vladimir Rosing for the American Opera Company, where he sang with success such roles as Mephistopheles, Escamillo and Figaro in Mozart's opera.

Mr. Gurney has also been heard with the De Feo Opera Company; as a featured soloist for a year at the Roxy Theatre and in numerous concert engagements. This season he has fulfilled a number of engagements for the National Music League with such success that a more extensive schedule is being



De Barron
John Gurney, Bass-Baritone, Who Has Won
Success as Leading Singer with the American
Opera Company and in Recitals

planned for him next year under its auspices. Lucius Pryor, head of the Pryor Concert Service of Council Bluffs, Iowa, recently engaged Mr. Gurney to give a series of at least ten concerts throughout the middle west this summer.

CAMERON CONDUCTS SEATTLE SYMPHONY

British Conductor Well
Received—Visiting
Artists Heard

SEATTLE, April 20.—The Seattle Symphony, under the guest conductorship of Basil Cameron, gave a thrilling account of itself in an Easter Broadcast Benefit Concert on March 25, the program ending with salvos to the conductor by both audience and orchestra members.

Mr. Cameron, giving Schubert's B Minor Symphony, excerpts from Tchaikovsky's Fifth and Sixth Symphonies, and works by Wagner and Debussy, revealed the orchestra in greater ensemble achievements than has been its wont.

The spring concert of the Seattle Orchestral Society, Francis J. Armstrong, conductor, was given on March 9. The Grieg Concerto for piano and orchestra was played, with Betty Ann Smith and Esther Warwick as soloists. Bach's Suite in B Minor for flute and strings, with Lawrence Gustafson as soloist, Tchaikovsky's "Nutsacker" Suite, and quartet for woodwinds by Pirani were likewise presented.

The Seattle public schools presented an impressive pageant, "The Challenge of Washington," in commemoration of the George Washington Bicentennial on two recent days, written by the school children. Seven episodes in the life of Washington were dramatized, and music was furnished by the All-City School Chorus, High School A Cappella Choir, and All-City High School Orchestra.

Ernst Toch and Myra Hess Heard

Visiting attractions of the past month included Ernst Toch, German composer-pianist, who made his American debut on March 7 under the auspices of the Seattle Chapter of Pro Musica. The Ladies Musical Club introduced Myra Hess, pianist, on March

15. This was her first local appearance. The A Cappella Choir of Midland College, Fremont, Neb., under the baton of Oscar Lyders, was heard on March 11 and gave an unusually good concert.

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Creative Music Given Major Place in Courses at Bennington College

PLANS for a novel modern system of instruction, in which the individual pupil will be encouraged to create music under the auspices of well-known artists, have been announced for the coming season at Bennington College, a new girls' institution at Bennington, Vt., which will open in September. The announcement was made by Dr. Robert D. Leigh, president of the school, at a luncheon given in the Cosmopolitan Club in New York on April 12.

Kurt Schindler, founder and former conductor of the Schola Cantorum of New York, has been appointed director of music, in a faculty which includes leading figures in literature and various arts. Julian H. de Gray, a graduate of Columbia University and a piano student of Tobias Matthay, will teach piano and composition at the college.

The founders of the institution aim to provide a novel curriculum designed to fit women for the modern world, with stress upon creative work under the supervision of specialists in various fields.

Music to Be Stressed

"The work in music at Bennington under Mr. Schindler," Doctor Leigh said, "will combine student participation in the creation of music as well as its understanding. Music is considered a subject equal in importance to any other in our curriculum. As one indication of this, the college is offering in-



Murray
Kurt Schindler, Appointed Director of Music at New Bennington College in Vermont

struction in this field without extra fees and with the same requirements for admission to a particular type of music instruction as will prevail in other curriculum work."

Mr. Schindler is now in Spain studying folk-songs of the Iberian Peninsula under the auspices of Columbia University.

Closing Weeks at the Metropolitan

(Continued from page 33)

given the work previously this season.

Mme. Pons in the role of the unfortunate Amina again won the favor of her audience by the verity of her acting and her impeccable singing. Mr. Gigli had his customary success as Elvino. The other roles were capably taken by Mmes. Bourskaya and Doninelli, and Messrs. Pinza, D'Angelo and Paltrinieri.

The Last "Tannhäuser"

A notably impressive performance of "Tannhäuser," permeated by a fine

spirit of sincerity, gave Elisabeth Rethberg, Lauritz Melchior and others of the German wing of the company opportunity to sing their season's farewells to opera-goers on Saturday afternoon, April 16. Mme. Rethberg as Elisabeth, a part for which she is peculiarly fitted, did some of the most beautiful singing she has done this year, nobly resisting the insistent temptation to force her voice provided by Mr. Bodanzky's over-strenuous orchestra. Mr. Melchior in the title role sang brilliantly though with occasional evidences of fatigue. Lawrence Tibbett as Wolfram sang his "Evening Star" with beauty of tone and suavity of style, while Siegfried Tapolet brought his fine voice and dignity of bearing to the service of the Landgraf. Mme. Manski as a vocally opulent Venus, Hans Clemens, Arnold Gabor, James Wolfe, Giordano Paltrinieri and Mme. Doninelli were others contributing to an unusually satisfying performance.

"Sadko" Closes Season

Rimsky-Korsakoff's "Sadko" was the closing opera of the season on the evening of April 16.

Owing to the illness of Tullio Serafin, Wilfred Pelletier conducted the performance, winning high approval of the audience by his excellent handling of orchestra and singers. The cast included Frederick Jagel in the title-role and Miss Fleischer as Volkhova, with the other parts capably handled by Messrs. Basiola, Ludikar, Tedesco, Anderson, Bada, D'Angelo, Gandolfi, Altglass and Cehanovsky, and Mmes. Bourskaya, Swarthout, Falco and Flexer. The audience was one of the largest of the season.

Final Sunday Night Concert

The final Sunday night concert was given on the evening of April 17. Mmes. Bori, Doninelli and Swarthout and Messrs. Tokatyan, Tibbett, Picco, Cehanovsky, Malatesta and Pinza gave the program, singing operatic excerpts and songs. Wilfred Pelletier conducted.

METROPOLITAN ENDS SEASON IN NEW YORK

Company Goes on Tour After Forty-Seventh Year in Broadway House

The forty-seventh season of opera at the Metropolitan Opera House came to an end with the performance of Rimsky-Korsakoff's "Sadko" on the evening of April 16. The total number of operatic performances given this season in the house was 165, four less than last season, with forty-eight operas represented, including seven novelties and revivals. There were twenty-four operas in Italian, thirteen in German, ten in French and one in English. There were ten double-bills.

The novelties and revivals given during the season included Verdi's "Simone Boccanegra," which had its first North American hearing; "L'Oracolo," revived after a few seasons' absence; Montemezzi's one-act work "Notte di Zoraima," which had its American premiere; "Sonnambula," revived after a long absence; "Lakmé," revived after fifteen seasons; Suppé's "Donna Juanita," new to the house but heard elsewhere in America in the 'eighties, and Weinberger's "Schwanda," an American premiere.

"Aida" and "Tannhäuser" led the list with seven performances each, none having reached the total of eight, which is the customary highest total. The operas having six hearings were "Simone Boccanegra," "Pagliacci," "Walküre," "Tristan and Isolde," "Donna Juanita," and Peter Ibbetson. Five performances each were given of "Traviata," "Rigoletto," "Manon," "Lohengrin" and "Schwanda." Four were given of "Trovatore," "Forza del Destino," "Bohème," "Lucia di Lammermoor," "L'Oracolo," "Notte di Zoraima," "Contes d'Hoffmann," "Sadko," "Mignon" and "Lakmé."

Three performances each were given of "Tosca," "Madama Butterfly," "L'Elisir d'Amore," "Cavalleria Rusticana," "Gloconda," "Africana," "Sonnambula," "Faust," "Romeo and Juliet," "Carmen," "Meistersinger," "Siegfried" and "Hansel und Gretel." Heard twice were "Girl of the Golden West," "Barber of Seville," "William Tell," "Don Giovanni," "Norma," "Pelléas et Mélisande," "Götterdämmerung," "Parsifal" and "Flying Dutchman." One performance was given of Andrea Chenier, "La Juive" and "Rheingold." Stravinsky's "Petrouchka," which was scheduled for performance, was not given.

In addition to the performances in

Louise Arnoux to Visit French Provinces for Folk-Song Treasures



Louise Arnoux, Singer of Folk-Songs, Who Will Again Make a Transcontinental Tour Next Season

Louise Arnoux, popular singer of folk-songs, recently concluded her second successful transcontinental tour, which included a number of engagements on the Pacific Coast. Mme. Arnoux's voice and acting ability created so much favorable comment that she has been re-engaged for appearances next season in a number of cities. During next January and February, she will again visit the Pacific Coast, under the management of Catharine A. Bamman.

In the coming summer, Mme. Arnoux will tour the remoter parts of the French provinces, in a search for additional material for her charming folk-tune programs.

New York, there were ten in Brooklyn, twenty-two in Philadelphia, two in White Plains and two in Hartford. On its spring tour, the company is scheduled to give three performances in Baltimore, four in Cleveland and one in Rochester. This brings the total of operatic performances to 209 and, including twenty-four Sunday night concerts, to 233 for the entire season of twenty-five and one-half weeks.

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Mary Hopple Engaged for Oratorio, Concert and Radio Programs



Mary Hopple, Contralto, Who Will Sing in Verdi's Requiem in Springfield, Mass.

Mary Hopple, contralto, one of Adelaide Gescheidt's artists, has had a very busy season. Besides her extensive broadcasting, she has appeared in many concerts and recitals.

Miss Hopple gave a recital at the Hotel St. George in Brooklyn on the evening of March 16. The program included arias from "Radamisto" by Handel and "La Favorita" by Donizetti; songs by Paradies, Schindler, Mednikoff, Grieg, Marx, Brahms, Strauss, La Forge, Golde, Glenn and Merwin, the last work being dedicated to the artist. Her rich voice and attractive personality won enthusiastic applause from a large audience. Everett Tutchings was the accompanist.

Miss Hopple has been engaged as soloist for a performance of Verdi's Requiem at Springfield, Mass., on May 20.

Concerts in New York

(Continued from page 34)

nursery songs arranged by Grandjany were also unique. Miss Morgan's audience was highly appreciative throughout the recital.

Operatic Excerpts at Roerich Museum

An evening of operatic excerpts was given in the auditorium of the Roerich Museum on the evening of April 13, by the New York Theatre of Grand Opera, of which Adamo Gregoretti is general artistic director. Mario Cozzi, baritone, made a farewell appearance before leaving for Italy, and Edward Ransome, tenor of the Metropolitan, and Kathryn Newman, coloratura soprano, were also heard. Others taking part included Giuseppina Paterno and Mrs. Alva N. Fedde, sopranos, Lillian Marchetto, mezzo-soprano, and Alfred Fabriani, tenor. Miguel Sandoval conducted.

The program began with excerpts from "Aida," first, "Ritorna vincitor" and "Fu la sorte" from Act II, sung by Miss Paterno and Miss Marchetto. With Mr. Ransome and Mr. Cozzi, they also sang the Nile Scene. All these were given with costumes and action. Mr. Ransome was especially effective as Radames.

After an affecting rendition of the Overture to "Forza del Destino" by an ensemble under Mr. Sandoval's baton, Miss Newman sang "Ah, fors è lui" from "Traviata," an "Ave Maria" by Mr. Sandoval, still in manuscript, and "Una voce poco fa" from "Barber of Seville," winning much applause.

Part three consisted of the second act of Verdi's "Otello," with Mr. Ransome singing and acting with finesse and making an excellent impression in the name part. Mr. Cozzi was a dramatically crafty Iago and sang his music

Van Hoesen, La Forge Artist Pupil, Gives Recital

Harrington van Hoesen, baritone, gave a recital of lieder by Brahms, Wolf, Trunk and Strauss in the La Forge-Berumen Studios, on April 12, accompanied by his teacher, Frank La Forge. Mr. La Forge contributed three songs which Mr. van Hoesen also sang in German. He sings with artistry and full interpretative value. A distinguished audience applauded the young artist and Mr. La Forge's splendid accompaniments.

On Thursday, April 7, the La Forge-Berumen Studios presented a radio program of unusual interest over station WABC. Mary Frances Wood and Ernesto Berumen were heard in two groups of two-piano numbers and Hazel Arth, contralto, gave two groups of solos accompanied by her teacher, Mr. La Forge. The ensemble work of the pianists was superior. Emotional expression was also in evidence in their playing. Miss Arth sang with her usual finesse.

New Recital Series Begun at Haywood Studio

Beginning on Monday, April 11, a series of evening programs were inaugurated at the Frederick H. Haywood Studio which will continue until May 24. The following students were scheduled to sing on these programs:

Ellen Black, Minnie Schilling, Eleanor Brown, Hazel Butler, Otto Lindquist, Emme Delb, Elsie Seaholm, Josephine Rizzo, Ida Strang, Karleen Morgan, Genevieve Silliman, Ethel Dunn, Emilia Kiburis, Sara Bass, John Carey, Clio Wemmel, Josephine Law, Pauline Ray, Sally Berger, Bernice Dangremond, Florence Azzerad, Viola Winkler, Frances Lippman, Charlotte Haesloop, Mary Lang, Katharine Haring, Mildred Baerman, Jane Seguire, Miriam Alshuler, Marjorie Dille, Eleanor Munson, Cecelia Merican, Bertha Lavine, Ida Delb.

effectively. Mrs. Fedde was Desdemona, Miss Marchetto, Emilia, and Mr. Fabriani, Cassio.

Eva Gauthier in Unusual Program

Eva Gauthier sustained her reputation for unusual program-making at her recital in the Town Hall on the evening of April 14. Skillfully accompanied by Celius Dougherty, the soprano presented a wide range of unfamiliar music, beginning with airs by Lully and an excerpt from Grétry's well-nigh forgotten "Richard Cœur de Lion," and passing on through songs of Fauré's "La Bonne Chanson" and that composer's "La Tristesse" to contemporary numbers by Poulenc and Honegger. The second part began with two youthful airs by Mozart, the first from "La Finta Semplice," an opera written when he was a boy of twelve; and included numbers by Mahler which led naturally into songs by Schönberg and Alban Berg, couched in the modern idiom.

The Schönberg songs, three of the eight from Op. 6, came relatively early in his career, and sounded less extreme than those of his pupil Berg. Of the latter, two from "Dem Schmerz sein Recht" and "Der Glühende" were particularly expressive and again disclosed Berg as a composer with a depth of emotional feeling not common in the output of the atonalists.

In all this music, Miss Gauthier made telling use of her gift for fine distinctions of style. Her musicianship and her ability to envisage the mood of text and music asserted their customary sway in offsetting familiar limitations of voice. The singer displayed much presence of mind in minimizing the distraction caused by the illness of a member of the audience, who had to be carried from the hall. There was

Anna Meitchik and Pupils Heard in Recital

Anna Meitchik, contralto, and four of her artist pupils were heard at Roerich Hall on the evening of April 18. Mme. Meitchik sang arias of Wagner, Glinka and Tchaikovsky, and songs by Caldara, Strauss and Cui. The others heard in an interesting list were Ruth Leviash and Perle Milch, sopranos, Moses Rudinof, bass, and Dr. Leo Glushak, tenor.

Pupil of Lotta Roya Gives Program

Elsie Rockwell, soprano, a pupil of Lotta Roya, was heard in recital in her teacher's studio on the evening of April 15.

Miss Rockwell has a clear, even voice, well placed, and of pleasant tone. Her program included songs by Scarlatti, Debussy, Fauré, Gounod, Gretchaninoff, Cyril Scott, Meta Schumann and Mabel Wood Hill. Edith Stetler accompanied.

Rhea Sparag Heard in Musicales

In addition to her busy teaching schedule, Rhea Sparag, soprano, has been heard in several events, among them an appearance with Alfred Sarvillo, baritone, at a musicale under the auspices of the Cultural Circle at the Savoy Plaza in New York. Beatrice Anthony accompanied.

Operatic Concert Given by Giorgi Kanakes and His Pupils

Giorgi Kanakes, tenor, assisted by his artist pupil, Berel Chagy, tenor, and a group of other pupils, gave an operatic concert in Roerich Hall on the evening of April 17 before a cordial gathering. Mr. Kanakes sang an aria from "L'Africana," and in several ensembles.

The assisting pupils were: Gertrude Black and Estelle Hoffman, sopranos; Eleanor Franklin, contralto; Charles Heckel, tenor; Stergio Mario, baritone, and Carl Prince, bass. Vittorio Verse accompanied.

much applause, and numerous extras were demanded and given.

Frederick Bristol's Annual Recital

Frederick Bristol, pianist, was heard in a recital of modern music at the Barbizon-Plaza on the evening of April 15.

The pianist displayed his customary excellent technique and fine artistry. His careful attention to detail in tonal shadings and studied interpretation was worthy of much praise. The program included five numbers of Debussy, the Sonata No. 5 of Scriabin and shorter pieces by Prokofeff, Moussorgsky, Satie, Albeniz, Lecuona and Turina. The Moussorgsky "Ballet of Chickens in Their Shells" from his suite "Pictures at an Exposition" was received with much applause. The artist played it with considerable humor and deftness of touch. A capacity audience received the pianist's efforts with marked appreciation.

Mojica in Recital

Jose Mojica, tenor of the Chicago Civic Opera, gave a recital in the Town Hall on the evening of April 16. He was accompanied at the piano by Troy Sanders, who also furnished two groups of piano solos.

The tenor revealed a voice of ample tone and pleasing quality.

The program began with the "Invocation" from Peri's "Orfeo," the modern Italian "Canto di Primavera" by Cimara, and two French numbers. A group of American songs followed, and the evening closed with songs devoted to Spanish and Mexican folk lore.

George F. Boyle in Institute Series

George F. Boyle, composer and pianist, was assisted by Pearl Boyle, pi-

GESCHEIDT ARTISTS APPEAR

Earl Weatherford and Foster Miller Heard in Many Recitals

Earl Weatherford, tenor, during the Lenten season sang in Dubois's "Seven Last Words" with Frederic Baer, baritone, at White Plains, N. Y., and with Foster Miller, bass-baritone, under Julius Zingg, conductor, at Asbury Park, N. J. He was heard as soloist in Stainer's "Crucifixion" at St. Luke's Episcopal Church, New York, and in East Orange, N. J. Mr. Weatherford recently sang at Castleton, Vt., in a joint recital with Paul Eisler, assistant conductor of the Metropolitan Opera Company. On April 7 and 8 he was tenor soloist at the Mozart Festival, Harrisburg, Pa., and on April 6, under the direction of Mr. Zingg, with the Metropolitan Glee Club in New York.

Mr. Weatherford will sing the role of Frederic in Gilbert and Sullivan's "Pirates of Penzance" with the Montclair Operetta Club at Montclair, N. J., on April 28, 29 and 30, and at Princeton, N. J., on May 7.

This artist is also appearing in numerous duo-recitals with Foster Miller, including a Shakespearean recital for the Brooklyn Academy of Arts and Sciences at the Brooklyn Academy of Music on April 23. The two singers will give a joint recital for the Montclair Women's Club, Montclair, N. J., on May 10. Both are exponents of the vocal teaching of Adelaide Gescheidt.

Warford Announces Scholarships

Claude Warford, who is preparing for his seventh annual summer season in Paris, announces three partial scholarships in voice. Detailed information may be obtained at his New York studio, 4 West 40th Street.

anist, in the twelfth artists' recital of the Institute of Musical Art, in the Juilliard Concert Hall on the evening of April 16.

A feature of the program was the first performance of Mr. Boyle's Suite for two pianos, a work in modern idiom, in which an atmospheric nocturne in pastel tints and a fascinating waltz stood out. The work was finely played by both artists. Mr. Boyle gave his Sonata in B Major, a work of romantic leanings showing considerable rhythmic variety. He also played effectively a Chopin group, and one by Debussy and Liszt-Busoni. The audience was warmly appreciative of the artists' work.

Petri's Final Recital

In his third and final New York recital of this season, on Sunday afternoon, April 17, Egon Petri gave another exhibition of truly great piano playing. The Dutch pianist, now completing his first American tour, was at his best throughout the afternoon, playing a Bach Prelude and Fugue, Franck's Prelude Chorale and Fugue, Beethoven's Sonata "Les Adieux," both books of Brahms's Paganini Variations, Chopin's F Minor Ballad and the Liszt "Reminiscences de Don Juan."

It was all so compelling, so genuinely musical in its every phrase, so entirely without ostentation, in short, so profoundly the playing of a real artist, who makes no gestures to win the groundlings, that it is difficult to single out any one work. Mr. Petri is, like his master Busoni, able to play Beethoven's great utterance and Liszt's Mozart decorations on the same program and make you believe in the validity of the latter as well as the former. There are not many who can.

(Continued on page 43)

Columbia School of Music Will Hold Summer Sessions in Two Centres

CHICAGO, April 20.—The Columbia School of Music of this city has completed a novel plan whereby candidates for the degrees of bachelor or master of music may complete a regular four years' course in two summers. This is made possible through the introduction of two summer sessions of six weeks each. Thus the student can attend two summer school sessions in one summer, or four sessions in two summers. In this manner, work equivalent to a complete four years' course may be taken, with full credit toward degrees.

The new plan contains further novelty and interest for the student, in that the first summer session will be held at the home of the Columbia School of Music in Chicago, and the second amid the delightful surroundings of the institution's summer camp in Watervale, Mich., on Herring Lake.

Faculty Includes Notables

The faculty will include practically the entire roster of eminent artists who are affiliated with the Columbia School.

Arthur Kraft, noted tenor and recital artist, who is president of the Columbia School, will be available for lessons and coaching throughout both summer terms, as will also, in this department, George Nelson Holt, Louise St. John Westervelt, Dudley Buck, Leslie Arnold and other well-known instructors.

Particular stress in the summer school is placed upon the public school music department. A comprehensive course in public school music methods is offered, including orchestra conducting under George Dasch, well-known director of the Little Symphony Orchestra; band conducting under Harold Bachmann, director of Bachmann's band; classes in band and orchestra instruments, with separate instructors for single reeds, double reeds, brass and percussion. Students are encouraged to attend band and orchestra rehearsals under Mr. Dasch and



Arthur Kraft, Noted Tenor, and President of the Columbia School of Music in Chicago

Mr. Bachmann to be held regularly.

Other well-known artists on the faculty include Clare Osborn Reed, Robert MacDonald, Walter Spry, Arthur Oglesbee, Bessie Williams Sherman, piano; Ludwig Becker, Ruth Ray, Frederick Frederickson, William Montelius, violin; Dudley Powers, Hilda Hinrichs, cello; Adolf Brune, Lester W. Groom and Mary Strawn Vernon, harmony, counterpoint and composition, as well as many others in all departments.

Orchestra Concerts

(Continued from page 19)

quality which a setting of those eternal words "das Ewig-Weibliche zieht uns hinan" demands. A. W. K.

Beecham Revives Bax Poem

New York Philharmonic-Symphony, Sir Thomas Beecham, conductor. Carnegie Hall, April 10, afternoon. The program:

Overture to "The Bartered Bride" . . . Smetana
Symphonic Poem "The Garden of Fand" . . . Bax
Serenade, Op. 48, for Strings . . . Tchaikovsky
Concerto Grosso in E Minor for
Strings . . . Handel
Intermezzo "The Walk to the Paradise
Garden" . . . Delius
Introduction and March from "Coq
d'Or" . . . Rimsky-Korsakoff

Sir Thomas did his best conducting on this occasion in the Bax score, which, although it contains nothing that is definitely personal, is a grand bit of impressionistic painting. Fine, too, was the Delius intermezzo, a lovely mood, typical of its composer in harmony and instrumentation.

Playing two string orchestra works on a single list is unusual; these two were at opposite poles. The Russian composer's is well worth bringing forward from time to time, if for nothing else than to let listeners know how magnificently Tchaikovsky calculated his string writing. The first movement and the Elegy (the third) are the two better portions. The waltz, a first cousin of the waltz in the composer's fifth symphonic essay, rivals it in banality—and charm.

It was in the little-played Handel concerto that things got twisted. Sir Thomas and the double basses misunderstood each other in the movement called Polonaise, an innocent bit in G Major, with an oh-so-simple bass part. Unfortunately the theme of the piece sounds as though it began on the first



Robert MacDonald, Pianist, and Member of the Faculty of the Columbia School of Music

beat, whereas it actually begins on the second. For a minute or two, the basses were completely out, and not even after they tried to find their place were they right. Later they mended matters and all ended calmly on a G Major chord.

Motto: Conductors ought to conduct with the score before them. A.

McCormack Aids Musicians' Fund

Musicians Symphony Orchestra, Sándor Harmati, conductor. Soloist, John McCormack, tenor. Metropolitan Opera House, April 12, evening. The program:

Prelude, Chorale and Fugue . . . Bach-Abert
Aria, "A te fra tanti Affanni" from "Davide Penitente" . . . Mozart
Mr. McCormack
Variations on a Theme by Haydn . . . Brahms
Symphonic Poem, "The Pleasure Dome of Kubla Khan" . . . Griffes
(a) "The Forlorn Queen" . . . Arr. by Hughes
(b) "The Garden Where the Praties Grow" . . . Arr. by Liddle
(c) "Mary Dear" . . . Arr. by Schneider
Mr. McCormack
Suite from "Hary Janos" . . . Kodaly

Mr. Harmati, formerly conductor of the Omaha Symphony Orchestra, made his New York debut, conducting the large orchestra which began its series of concerts for the benefit of unemployed musicians on April 5. In all three works, this young conductor gave eloquent proof of his unusual gifts as a leader. There were a genuine and authoritative sense of tempi in all he did, a fine control of his forces and a

precision of attack that many conductors, far older both in years and experience, might envy. In the brief time that he has had charge of his players, he has moulded them into a unit, with homogeneous tone quality. He was given several deserved ovations.

In the Mozart air, too, he acquitted himself with honor. The huge body of players under his baton played the accompaniment in true Mozart style.

Our thanks to Mr. McCormack, a Mozart singer of exquisite taste and discrimination, for singing this virtually unknown air. After his song group, accompanied at the piano by Edwin Schneider, the tenor was recalled countless times and obliged to add no less than four extras, among them Messenger's "La Maison Grise." To hear him sing this fragile bit of song alone was worth going far. A.

Beecham Gives Novelties

New York Philharmonic-Symphony, Sir Thomas Beecham, conductor. Soloist, Alfred Wallenstein, 'cellist. Carnegie Hall, April 14, evening. The program:

Overture in D Minor . . . Boccherini
Concerto Grosso in E Minor, Op. 6, No. 3 . . . Handel
Concerto . . . Stock
Mr. Wallenstein
(First Performance in New York)
Divertimento No. 2 . . . Mozart
"Through the Pyrenees" . . . Cella
(First Performance)
Overture, "Cockaigne" . . . Elgar

Interest naturally centred, at this concert, in the two novelties. Mr. Stock's concerto was written for Mr. Wallenstein when the latter was first 'cellist in the Chicago Symphony, before taking up a similar position with the Philharmonic-Symphony. Mr. Cella is first harpist of the orchestra.

The concerto is in three movements and, though lengthy, has many passages of considerable beauty, especially the slow movement, the ending of which was especially impressive. The work is skillfully constructed throughout and, although it puts the soloist's abilities to a severe test, the solo part is deftly written. Mr. Wallenstein surmounted all its difficulties with ease.

Mr. Cella's composition is descriptive of a journey from San Juan de Luz to the Cirque de Gavarnie, which, let us hasten to add, is not a circus as we mean the word but rather a sublime and titanic niche in the French Pyrenees south of Pau. It is agreeable music, with a suggestion of Spanish color in the beginning and a somewhat grandiose ending. It was heartily received. J.

Debut of the New York Orchestra
The New York Orchestra, Modest
(Continued on page 40)

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New York Concerts

(Continued from page 38)

He was applauded to the echo, but gave no extras until the end of the program, when he played the Gluck-Sgambati Melody from "Orfeo" with touching purity of line, and some Liszt with thrilling virtuosity. A.

Mary Wigman in Benefit

Mary Wigman gave her penultimate New York recital of the season for the benefit of the Child Study Association of America, in Carnegie Hall on the evening of April 18, before an audience the size of which reflected the interest which the artist has created in the city.

Miss Wigman repeated the program in which she made her American debut last season. She also repeated the triumph which she had on that occasion. "Schwingende Landschaft" was again delightful and the Witch Dance a piece of characteristic choreography. As encore, Miss Wigman added the Rondo, which was new this season. Hanns Hastings and Gretel Curth again supplied the accompaniments. D.

Cara Verson Presents Modern Works

Cara Verson, pianist, was heard with interest in a recital of modern music in Steinway Hall on the evening of April 18.

The artist began with an interesting suite entitled "Masks That Pass" by Malipiero, after which she gave four Preludes of Debussy, two Poems and the Sonata, Op. 53, of Scriabin, and numbers by Lecuona, Turina, de Falla, De la Viña, Pittaluga, Mompou and Kodaly and, for a closing number, the Suite Op. 14, of Bartok.

Miss Verson showed a complete understanding of the modern idiom. Her interpretations were all of interest and her technique admirable. J.

Alexander Kelberine, Pianist

Alexander Kelberine, pianist, appeared in a program entirely by Bach and Beethoven in the Town Hall on the evening of April 18.

Although a somewhat weighty program both for the artist and the listener, Mr. Kelberine acquitted himself commendably. There were departures from the customary dynamics and tempi in places, but the conventional listener was able to enjoy the pianist's playing with pleasure and appreciation. For crisp, sparkling playing, Mr. Kelberine was at his best in the Rondo a Capriccio, Op. 129, of Beethoven. The program included this composer's thirty-two Variations in C Minor, the Sonata, Op. 31, No. 2, in D Minor, Bagatelle, Op. 119, Rondo a Capriccio, Op. 129, and Bach's Chromatic Fantasy and Fugue and other works transcribed by Mr. Kelberine. Y.

Esther Goodwin in Debut

Esther Goodwin, contralto, made her first New York appearance in a recital in Steinway Hall on the afternoon of April 18, with Edwin McArthur at the piano. Miss Goodwin gave a program carefully chosen from classic and modern song literature. With the exception of "O Don Fatale" from Verdi's "Don Carlos" she sang only songs, early Italian works, a group by Wolf, four old English songs arranged by Sowerby, a group by Strauss and modern works in English. D.

Advertising Club Singers

With its seventh annual concert in the Town Hall on April 19 the Advertising Club Singers, Arthur Judson Philips, conductor, established itself as one of the city's able male choruses. Mr. Philips has trained his singers with attention to tonal beauty, a fine sense of attack and clarity of enunciation. The results obtained were worthy of high praise and club and conductor were applauded to the echo, adding "The Bells of St. Mary's."

Compositions by Matthews, Speaks,



Peter A. Juley & Son

Maria Safonoff, from a Drawing by Feodor Zakharov, Made During a New York Recital

Jüngst, Bartholomew, Baldwin, Trent, Wagner-Andrews and others were heard. A. Walter Kramer's "To the Sea" was given its first New York hearing with the composer at the piano, and repeated. Strikingly effective was the Schubert-Liszt "Omnipotence."

Charles Wakefield Cadman was discovered in the audience by Mr. Philips and asked to come to the stage, where to everyone's delight he presided at the piano in his song "Glory," sung excellently by Arthur Lang, baritone. Singer and composer had an ovation.

Rhoda Arnold, soprano, was the soloist in a group of songs by Lane-Wilson, Weingartner and Giannini, winning unanimous approval for her exquisite singing. She also scored in the "Italian Street Song" from Herbert's "Naughty Marietta" and the Schubert-Liszt work with the chorus, being obliged to repeat the former.

Fred Shattuck was accompanist for the club. George Todd, who accompanied Miss Arnold, was at the organ in several pieces. W.

Maria Safonoff Plays Scriabin

Maria Safonoff, pianist, gave a lecture-recital on Scriabin in Roerich Hall on the evening of April 20 which was a comprehensive survey of the composer's work.

It is of interest to note that Miss Safonoff's father, the late Wassily Safonoff, was the teacher of Scriabin and was responsible for the introduction of many of his works to the public both here and in Europe.

Miss Safonoff began with early works of the composer and led up to his later ones, among which were the Preludes, Op. 11, the Fourth Sonata and "Vers la Flamme." The program was one of unique quality, and Miss Safonoff not only by her playing but her explanations gave great pleasure to the audience. The Sonata was particularly fine and the Etude, Op. 8, was received with much applause. D.

Other Concerts

HELEN WINDSOR, pianist. Barbizon, April 10. Brahms works well played, also pieces by Chopin, Liszt, Ravel and Debussy, and Prokofieff.

HERMINE HUDON, soprano, and LUTHER SANDER, violinist. Barbizon-Plaza, April 12. Arias from various operas and violin pieces by Vieuxtemps and Mr. Sander's teacher, Paul Stoeving. The accompanists were Jirina Braunova and Sarah Knight.

GERTRUDE HOPKINS, harpist. Barbizon, April 17. Program of classics and arrangements ably presented.

Orchestra Concerts

(Continued from page 39)

Altschuler, conductor. Carnegie Hall, April 15, evening. The program:

Octet Mendelssohn-Altschuler
Polonaise MacDowell-Altschuler
"The Isle of the Dead" Rachmaninoff
Symphony No. 1, in E Flat Stravinsky

Besides the conductor, who for many years was the moving spirit of the Russian Symphony Orchestra in New York, many familiar faces were to be seen in the ensemble when the newly organized and incorporated New York Orchestra, a cooperative body, gave its introductory concert.

Of most interest was the early Stravinsky symphony, composed about twenty-five years ago, prior to any of the Stravinsky works now known in the concert halls. It had not been heard in New York since Mr. Altschuler played it at his Russian Symphony concerts sixteen years ago. It is in orthodox form, derivative and eclectic, with clear recollections of Tchaikovsky and some suggestions of French and German influences. The thematic material is commonplace, but the scoring is that of a gifted youth who has cleverly applied the lessons learned from the masters.

Two of the works were transcriptions by Mr. Altschuler. The Mendelssohn Octet was scored for string orchestra, the MacDowell Polonaise for full symphonic ensemble. They supplied acceptable program material. The playing, if not the highly polished and perfectly balanced performance of a long-established and completely unified band, was often of good quality, indicating that the material was of the better order. Mr. Altschuler conducted with the authority and the vigor remembered from other years. O.

Beecham in Farewell Concert

New York Philharmonic-Symphony, Sir Thomas Beecham, conductor. Soloist, Remo Bolognini, violinist. Carnegie Hall, April 17, afternoon. The program:

Overture, "Fingal's Cave" Mendelssohn
Concerto Saint-Saëns
Mr. Bolognini
"Summer Night on the River" Delius
Prelude to "Die Meistersinger" Wagner
Symphony No. 2, in D Major Brahms

The demonstration attending Sir Thomas Beecham's leave-taking of the Philharmonic-Symphony public was marked by a warmth that attested the strong position the English conductor has won in the esteem of both his audiences and the musicians who have been playing under his baton. It was a privilege to hear again the Delius tone-poem, in the imaginative preformance of which he evoked a poetic mood.

The solo work of Mr. Bolognini, the assistant concertmaster, particularly in the ingratiating Andantino and the final movement was not only technically admirable and of warm and pure tone, but spontaneous and convincing as well.

Of the symphony, Sir Thomas gave a reading energetic and at times robustious, but always rich in tone. L.

Iturbi Plays Two Concertos

Musicians Symphony, Sir Thomas Beecham, conductor. Soloist, José Iturbi, pianist and harpsichordist. Metropolitan Opera House, April 19, evening. The program:

Overture, "Carnaval Romain" Berlioz
(a) Air Lento from Concerto in D Minor Handel
(b) Air de Ballet from "Zémire et Azor" Grétry
(c) Minute in E Flat from Divertimento No. 12 Mozart
Concerto for Harpsichord Haydn
Mr. Iturbi
Dance Rhapsody, No. 1 Delius
Concerto in E Flat Liszt
Mr. Iturbi
Fandango Whithorne
Polovetzian Dances from "Prince Igor" Borodin

The Berlioz, chosen evidently to show the sonority of the string choir, was effective and the three antique numbers were received with highest enthusiasm.

Mr. Iturbi's rendition of the Haydn Concerto, especially the first movement, was a thing of rare beauty. The orchestra was reduced for this number, and the accompaniment was good, if not impeccable. The Liszt Concerto evoked huge applause, and Mr. Iturbi gave an encore, the Ritual Dance of Fire from de Falla's "Amor Brujo."

Mr. Whithorne's Fandango is said to have had its first performance. It is a clever piece of orchestration, deftly scored, though the musical content is not overwhelmingly interesting. The composer came down the aisle to acknowledge applause. The Borodin dances won Sir Thomas an ovation for his final appearance here this season. H.

Jubilee Concert Features Supervisors' Meeting

(Continued from page 8)

broadcast over an NBC network, and music in rural schools was discussed, with illustrations by children from one-room schools in the vicinity of Cleveland. Catholic School Music in the community brought illustrations from various schools and choirs, with an address by the Rt. Rev. Joseph Schrembs, bishop of Cleveland. Thursday night sectional banquets were held in downtown hotels, with representative speakers at each meeting place.

Symposium on Education

Friday morning an educational symposium was held at Public Auditorium, Charles H. Lake, first assistant superintendent of Cleveland public schools, presiding; the theme, "Education Through Music." Dr. Thomas Briggs, Teachers College, Columbia University, and Dr. Howard Hanson, director of the Eastman School of Music, Rochester, were principal speakers. A two-piano recital by Beryl Rubinstein and Arthur Loesser, director and faculty member of the Cleveland Institute of Music, was a feature of this meeting.

On Friday afternoon, Mr. Morgan presided at the Public Hall session, opened by a program of choral music

given by the Chicago A Cappella Choir, Noble Cain, conductor. The address of Dr. James L. Mursell, professor of education, Lawrence College, Appleton, Wis., on "We Need Music," was followed by the Cleveland Woodwind Ensemble of the Cleveland Orchestra, assisted in Mozart's E flat major quintet by Leon Machan, Cleveland pianist. The members of the ensemble are Philip Kirchner, oboe; Maurice Sharp, flute; Alexander Pripadcheff, clarinet; Morris Kirchner, bassoon, and Wendell Hoss, horn. Their second contribution was Paul Juon's Quintet.

The new officers of the Conference, Walter H. Butterfield, Providence, president; Fowler A. Smith, Detroit, second vice-president; new members of the executive committee, Ernest G. Hesser, Cincinnati, and R. Lee Osburn, Maywood, Ill., were introduced at the close of this meeting by Mr. Morgan, retiring president, who automatically becomes first vice-president.

Delegates who remained until Saturday afternoon attended the third performance of Pierné's "Children's Crusade," the closing concert of the Cleveland Orchestra, Nikolai Sokoloff, conductor. These performances are reviewed on another page in this issue.

MARGARET ALDERSON

Passed Away



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Ross David

Ross David, teacher of singing in New York for thirty years and previously active as operatic tenor, died at his home in New York on April 12.

Mr. David was born in Trenton, Mich., in 1862, and had his early musical training in London, making his professional debut in opera in England. He returned to the United States in the 'eighties to become a member of the American Opera Company, of which Theodore Thomas was the artistic director. He afterward toured in concert with the American soprano, Clara Louise Kellogg, and later sang leading tenor roles with the Bostonians.

Returning to Europe, he undertook further vocal study with Jean de Reszke in Paris and also with Oscar Seagle.

Besides his voice teaching in New York, Mr. David carried on summer classes in Waterford, Conn., for sixteen years and was leader of the Inkowa Glee Club in New York for ten years.

Mr. David was the teacher, and for several years around 1917 the personal manager, of Margaret Wilson, daughter of Woodrow Wilson. Miss Wilson filled many important concert engagements throughout the country. Mr. David also made numerous personal appearances at entertainments arranged for the American army by the Y.M.C.A. during the war.

Mr. David is survived by his wife, Elizabeth Harbison David, and one daughter, Mrs. Carlyle Atherton of Geneva, Switzerland. Besides being a gifted coach, Mrs. David is a well-known poet. The text of Frank La Forge's song "I Came with a Song" is by her. She has also composed some successful songs. Mr. David's mother, two brothers and two sisters, all residents of Michigan, also survive.

Dr. Frank E. Miller

Dr. Frank E. Miller, widely known throat, nose and ear specialist, died at his country home at Copake, N. Y., after an illness of ten days, on April 15.

Dr. Miller was born in Hartford, Conn., April 12, 1859. He was educated at Hartford High School and later went to Trinity College, where he was graduated with the degree of A.B. in 1881. He was graduated from the New York College of Physicians and Surgeons in 1884. He later acted as inspector for the New York City Board of Health.

Dr. Miller, who was at one time solo tenor at St. Thomas's Episcopal Church, was always interested in music in general and in singing in particular. He was consulting physician for all the singers in Hammerstein's Manhattan Opera Company, and was for many years the medical advisor of eminent

vocal artists, among whom were Caruso and Melba. He originated a system of vocal instruction known as the Miller Vocal Art Science and published a work on this subject, as well as one entitled "The Banner of Universal Harmony." He invented an instrument for producing musical tones by electricity and patented other devices in the field of radio. Apart from medical societies and social clubs, Dr. Miller was a member of the Mendelssohn Glee Club, the Bohemians and the Musicians' Club.

He is survived by his wife, who was Emily Weston of Yonkers, and two daughters, Mrs. John Holloran and Dr. Laura Miller.

Robert A. King

Robert A. King, composer of popular songs and the oldest living member of the Society of Composers, Authors and Publishers, died suddenly of a heart attack at his home on April 13.

Mr. King was born in New York in 1863. At the age of sixteen he became a clerk in the store of Charles A. Ditson & Co. He was already an accomplished pianist and began to compose at about this time. Ditson published his early works, and he later worked for Leo Feist. Some of his most popular works were "Anona," "You Scream! I Scream!" and the waltz, "Beautiful Ohio." The last number, published under the nom-de-plume of "Mary Earl," is said to have sold over 5,000,000 copies. He had listened to his last song, "One Day in May," which he finished recently, just a few moments before his death.

Alice E. Edwards

WASHINGTON, April 20.—Alice E. Edwards, soprano, teacher of singing, and composer, died here on April 15. Miss Edwards was a graduate of conservatories in Europe and America. She had for many years taught vocal music in Mount Vernon Seminary, Washington, and had long been soprano soloist of All Souls' Memorial Church Choir. A.T.M.

Charles Frederick Kraemer

BALTIMORE, April 20.—Charles Frederick Kraemer, violinist, died on April 14, at Union Memorial Hospital after a brief illness. Mr. Kraemer was the first violin scholarship holder at the Peabody Institute in 1905. He had been a member of the Baltimore Symphony since its inception. He is survived by his widow, Fonsia Wilson Kraemer, a professional singer. F.C.B.

Mrs. Alice Howard

PARIS, April 16.—Mrs. Alice Howard, of Buffalo, N. Y., the mother of Kathleen Howard, contralto, formerly of the Century and Metropolitan Opera Companies, died here on April 15, in her eighty-third year. Mrs. Howard is also survived by a daughter, Marjorie Howard, a member of the staff of Harper's Bazaar, and a son, Cecil Howard, sculptor, of this city.

Ralph Leopold Heard in Several Recitals at New York University

Ralph Leopold, pianist, appeared in three recitals at New York University on the mornings of April 4, 5 and 6, before audiences composed, respectively, of sophomores, freshmen and juniors. The program included compositions by Mendelssohn, Arensky, Chopin, Olsen, Scriabin, Sauer and Leschetizky.

On April 5, Mr. Leopold gave a recital with explanatory remarks on Wagner's "Tristan" for the class in music appreciation at New York University. He played various motives from the opera, also his own transcriptions for piano of the Prelude and first scene, Love Duet and Brangäne's Warning, and Isolde's "Liebestod."

The Contemporary American Scene

(Continued from page 12)

display the listener's wide acquaintance with musical literature.

Just as scientific discoveries are in the air, so musical ideas are in the air; and not to breathe them is to suffocate. Should Brahms have stood still in his course because his waltzes owed so much to Schubert and Strauss? Would it not have been a calamity if Debussy had been made to feel that some of his most beautiful pages were worthless because they owed so much to Moussorgsky?

When viewed from a distance, the procession of the world's composers resembles a vast spectrum in which one color blends imperceptibly into the next. But if an American composer ventures to join the procession, he is caught in the act and disqualified. On one hand, he is condemned if his work reveals a similarity to that of any other American. How then shall we ever create an American School? And on the other: woe to the American composer who exhibits any kinship with the musical lights of Europe! Yet a glance at musical history will show that many composers, working at the same time but in different countries, reveal the most striking resemblances. Indeed it is with their uninhibited use of current artifice that they have expressed the spirit of their times and, sometimes, achieved universality. Is it not then patently absurd to be blinded in the appreciation of our own music by the presence of this natural process of evolution?

Some Favorite Fallacies

A brief compendium of certain other weaknesses in our attitude toward music must suffice. Our connivance at the economical unsoundness of some aspects of our musical life constitutes one of them. Of all our symphony orchestras not one is self-supporting, but we never consider converting them into something else that would be. We flood the country annually with virtuosi, far in excess of the demand for them. We frequently rebuke our Foundations, but

except for their munificence we offer no means of living to a composer as such. There is no standardized system of performing fees, and for a composer to complete a composition is to acquire a liability!

An illogical prejudice lies in our reluctance to take into the fold such naturalized American citizens as Bloch, Josten, Loeffler and Wagenaar. They openly proclaim themselves American and any delay in giving them the accolade serves only to belittle our own Americanism.

There is the noticeable tendency to foster a sort of "Grand Rapids-modernistic" type of music, as well as much music which in the last analysis, if not the first, is of little value. There is the short-sightedness of not developing and encouraging American or-

The Foreign Conductor

Finally, there is our predilection for foreign orchestral conductors and the popular fallacy of criticizing them because they play so few American works. We are flattered to have them in our midst, and we are so eager to engage them that we never think to demand under contract that they give American compositions the place that they merit on our programs. Moreover when they do perform them, be it voluntarily or under pressure, the compositions are usually greeted with various of the above-mentioned critical prejudices. They have every reason to be discouraged. Indeed, we have only ourselves to blame for the fact that an American composer has to humiliate himself to get a work performed—and the best of them, from MacDowell on, have had to. It is of the utmost importance for the growth of American music to correct this flagrant fallacy, and there are more ways than one to do it.

To our dreams, then! We can afford to pause in our scramble of activities long enough to read them, perhaps to control them. So doing, we shall make sure that what is fully half begun will in the end be well done.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

OF MUSICAL AMERICA, published semi-monthly at New York, N. Y., for April, 1932.

COUNTY OF NEW YORK } ss.
STATE OF NEW YORK

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Majeski, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MUSICAL AMERICA and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Musical America Corp., 113 West 57th Street.

Editor, A. Walter Kramer, 113 West 57th Street.

Managing Editor, none.

Business Manager, John F. Majeski, 113 West 57th Street.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The Musical America Corp., 113 West 57th Street.

John F. Majeski, 113 West 57th Street.

A. Walter Kramer, 113 West 57th Street.

Walter Isaacs, 113 West 57th Street.

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is . . . (This information is required from daily publications only.)

Sworn to and subscribed before me this 20th day of March, 1932.

[SEAL.] JOHN F. MAJESKI, Notary Public. (My commission expires March 30, 1933.)

Rochester Singers and Civic Orchestra Give Herbert Work



Davis

A Scene from Victor Herbert's "Sweethearts," Given by an All-Rochester Cast at the Eastman Theatre Recently under the Sponsorship of the Rochester Civic Music Association. Two Performances Were Given to Audiences Aggregating 7,000

ROCHESTER, April 20.—Victor Herbert's "Sweethearts" was given two successful performances by local artists and the Rochester Civic Orchestra on the evenings of April 8 and 9, under the auspices of the Rochester Civic Music Association. The Eastman Theatre was packed to the doors. Guy Frazer Harrison conducted, attaining excellent results.

The principal singers were Marguerita Watts as Sylvia, Clayton Knope

as Prince Franz, Louise Leonard, Erle Remington, Olivia Martin, Sydney Carlson, Philip Van Tassell, Kenneth Mook, Harrison L. Chapin, Marie Keber Burbank, Bess Perry Knope, Maxine Broughton, Lillian Moore, Norma Price and Mary Scales. Theima Biracree and Harold Kolb gave interpolated dances. The chorus, trained under Herman Genhart, did good work. The staging and costumes were pleasing. M. E. W.

OHIO TEACHERS IN ANNUAL MEETING

Mozart Festival Feature of Cincinnati Programs

CINCINNATI, April 20.—At the final meeting of the Ohio State Music Teachers' Association, held at the Hotel Gibson, the following officers were elected for the coming year: Frederick C. Mayer, president; Mrs. Garnet Parker Irwin, first vice-president; Mrs. Mabel Dunn Hopkins, second vice-president; Mrs. Adolph Hahn, Dr. Grant Cornell and Dr. Royal Hughes, members of the board of directors. All of the new officers, save Mrs. Hahn, the retiring president, are residents of Columbus, where the next convention will be held.

The convention opened on March 31 with a voice conference held by John A. Hoffmann and Lino Mattioli, of Cincinnati, and Elizabeth Driver, of Oxford.

A conference on theory was held by Dr. Karl Eschman, Denison University, Granville, Ohio; Dr. Edgar Stillman Kelley, Oxford; Prof. Victor V. Lytle, Oberlin, and C. H. Bullis, Berea. A violin conference was held by Jessie Strauss Meyer, of Cincinnati, and Charles Holstein, of Dayton. The piano discussion was led by Beryl Rubinstein.

A number of interesting musical

events had been planned for the visitors. A major portion of the concerts and recitals was devoted to Mozart's music.

Alexander von Kreisler conducted the excellent performance of "The Marriage of Figaro" given by the Cincinnati Opera Company. A Mozart program was presented by the College of Music Symphony Orchestra, led by Walter Heermann. A chorus from Woodward High School was heard. Albert Riemenschneider, director of the Wallace-Baldwin Conservatory, Berea, gave an organ recital at the Church of the Covenant.

Nelson Eddy, baritone, and Marcel Grandjany, harpist, who were the artists at the final Matinee Musical Club program of the season, included several Mozart numbers in their recital. At the Federated Clubs luncheon, following the program, Eugene Goossens and J. Herman Thuman made brief addresses.

At the banquet, on Friday evening, Nina Pugh Smith, music critic of the Cincinnati Times-Star, Thomas James Kelly, newly appointed Dean and Director of the Cincinnati Conservatory of Music, and Ex-Governor Meyers Y. Cooper made the addresses. Following the dinner, a recital was given by Beryl Rubinstein.

SAMUEL T. WILSON

NEW YORK CLUBS ASK MORE CREDITS

Draft Education Program at Eighth Meeting in New York

The New York State Federation of Music Clubs, Mrs. Etta Hamilton Morris, president, held its eighth convention in New York from April 7 to 9, with headquarters at the Hotel Victoria.

On the opening day the delegates voted to form a committee consisting of two members from each of the 222 clubs to draft a legislative program to obtain further school credits for music.

Dr. Russell Carter addressed a luncheon, presided over by Jennie Buchwald, the other speakers being Joseph P. Donnelly, H. E. Friedman, Ernest Ash and James Woodside.

In the afternoon a program by composer members of New York State was given. William Sinclair Craig played piano works by Henry Holden Huss; Lola Dimon, lyric soprano, sang two works by Roland Farley, and Rita Sebastian, contralto, four songs by Pearl Adams. "Three Yeats Poems" by Mabel Wood Hill and the second scene from Simon Bucharoff's opera, "A Lover's Knot," were given, the latter by Mary Craig, soprano; La Ferne Ellsworth, contralto; Harold Haugh, tenor, and Foster Miller, bass. Two piano works by Granville English were also listed.

In the evening five choruses competed

in the finals of the State women's choral competition. The Morning Choral Society of Brooklyn, under Herbert Stavely Sammond, won first place, and the Jamaica Choral, N. Val Peavy, conductor, second. The judges were Joseph Regneas, Kathryn Karylina and Herman Charles Pantley. The massed choruses, including also the Brooklyn Philomela, the Larchmont Choral and the Watertown Morning Musical, sang Gena Branscombe's "The Morning Wind" (also used as the contest number), under the baton of the composer. Solo groups were given by Rose Resnick, pianist, and Lillian Rehberg, cellist, with Elsa Fiedler as accompanist.

Friday was devoted to a morning business session, including reports from club presidents and chairmen, a noon luncheon, at which Grace Leeds Darnell was chairman, and an afternoon program by young artist winners. Those heard were Berenice Alaire, soprano; Mary Ledgerwood, contralto; John Barr, tenor, and Constance Eisenberg, pianist.

A feature of the second day was a dinner at which Mrs. Morris presided. The honor guest was Mrs. Elmer James Ottaway, of Port Huron, Mich., president of the National Federation of Music Clubs, who decried jazz and urged the formation of small-town choral societies and the municipal subsidization of music. She reported that twenty-one States have organized State choral festivals this year, and an-

nounced a series of young artists' concerts throughout the country, for which seven first prizes of \$1,000 will be offered.

Fred Birnbach, a member of the executive board of the American Federation of Musicians, reported progress in the fight for a restoration of living music in theatres.

Among the guests were Charles Wakefield Cadman, who accompanied Carrol Ault, baritone, in several of his songs, and Gena Branscombe. A musical program was given by the Crescendo String Quartet and the North Shore Male Chorus, led by Norman

Hollett, to the pleasure of the listeners.

On the final day, election of officers took place. Mrs. Morris was re-elected for the third consecutive term of two years. Other re-elections were Mrs. C. J. La Fleur of Waverly, N. Y., recording secretary; Mrs. Dorothy Reims of Long Island, corresponding secretary, and Mrs. Elbert Horton of Albany, treasurer. The remaining officers chosen were: Mrs. F. E. Knapp, director of the Watertown district, first vice-president; Mrs. Florence Otis of New York, second vice-president, and Mrs. Charles Garner of Rochester, third vice-president.